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ABSTRACT

Designed as a model for a high school humanities program, this publication outlines a two-course, two-year elective in humanities for high school juniors and seniors. Introductory material includes an overview of the program and its history, credits, goals of the program, and an introduction to humanities. The major portion of the guide contains unit plans for the two courses, Humanities I and Humanities II. Humanities I units are: Tribal Man, Classical Man, Renaissance Man, and Modern Man. Each unit outline covers objectives; introductory, developing, and culminating activities; materials; exercises; and a paper or project. Units in Humanities II are Man and Self, Man and God, and Man and Society. Bibliographies and semester course evaluation forms are also provided. (LP)

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HUMANITIES

CURRICULUM GUIDE

Pine Bluff High School
Pine Bluff,
Arkansas

1984

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HUMANITIES COURSE OF STUDY

Pine Bluff High School

Pine Bluff, Arkansas

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OVERVIEW

The Humanities Department at Pine Bluff High School began in 1968 with a grant from the International Paper Company Foundation. At that time, a team of three teachers taught the courses, but first one teacher moved away, and another dropped out to teach another subject. Only one teacher now teaches the sections, but guest lecturers are used extensively. Team teaching is the ideal way to teach any humanities course since one teacher cannot be expected to have the stamina or the expertise to teach all areas with equal vigor.

Two courses form the curricula: Humanities I is designed for juniors and seniors, while Humanities II is for seniors only. A student need not take Humanities I before enrolling in Humanities II. Students may take either semester of each course for ½ credit, or both semesters for full credit. Seniors may elect to count two semesters of Humanities II for ½ credit of English requirement if additional reading is done. The courses are open to average and above average students.

A notebook is required and is checked periodically. The notebook together with the nine-weeks project are averaged for the grades. Semester tests are not given, but short quizzes are used occasionally to check comprehension.

Each course is divided into nine-week units. Humanities I consists of Tribal Man, Classical Man, Renaissance Man, and Modern Man units. Humanities II includes Man and Self, Man and God, Man and Society, and Man and the Future. Humanities is defined as "man's search for meaning throughout time," and this search is explored through history, philosophy, religion, literature, the arts, psychology, and science. Any area related to the culture of man can be studied. Concepts always include a comparison between the past and the present with a look toward the future. Both cognitive and creative skills are developed and special attention is given to the growth of the individual toward self-fulfillment and self-actualization.

Activities are varied. They include whole class and small group discussions, individual and group research, mini-lectures and slide-lectures, slide shows, films and filmstrips, field trips, guest artists and lecturers, student reports and presentations, role-playing and dramatizations, listening sessions, hands-on art projects, puzzles and games, study guides, individual and group reading, and creative writing experiences. Students carry out assignments both individually and within small cooperative groups in the classroom.

In this curriculum guide to the humanities, unit plans are given for each nine-week section of Humanities I and II. The plans include the objectives, activities, and materials used. Some handouts are included, but those that accompany filmstrips and slide shows were not, since this material is available from the publisher or each media resource.

A word of caution is necessary to those using this curriculum guide. The teacher of humanities must constantly modify and augment the materials found herein to fit changing situations in the classroom and in the community. Society is constantly evolving, and humanities instruction must adjust even more than other instructional areas. For example, the Modern Man and the Man and the Future units should include computer literacy and/or computer graphics. As of now, our school does not have the equipment necessary for this instruction, but as soon as possible, computer education should be incorporated into the courses.

In addition, the entrance of our society into the technological age presents some definite challenges for humanities instructors. We have a responsibility to see that the imaginative, emotional, and self-fulfilling needs of our students are not ignored in the rush to develop better scientists and mathematicians; and we have a duty to point out the relationships between the sciences and the arts. To do this, humanities teachers must always be searching for better ways to teach, better integration of disciplines, and better knowledge of what is happening in education and in the world. We must also anticipate the future needs of our students in order to help them prepare for functioning in this technological age.

CREDITS

Since the Humanities Program at Pine Bluff High School has been in operation for over fifteen years, and has seen the departure of the originators of the courses, it is difficult to know which material should be credited to which teacher or institution. Therefore, I wish to credit the following persons and schools for any materials adapted for use in this curriculum guide:

Mrs. Libby Austin
Mrs. Etoyle Mouser
Dr. June Nichol
Dr. Skip Stewart-Abernathy
Jim Gillihan
Education Service Center, Russellville, Arkansas

Mary Ann Stafford
Humanities teacher
Pine Bluff High School
Pine Bluff, Arkansas

GOALS

Humanities I and II

The major goals of the Humanities program at Pine Bluff High School are geared toward the individual development of each student. The course of study should help the students to

UNDERSTAND:

- More about himself
- More about others
- More about past societies and how they influence the present and the future
- More about the world in the present and anticipate the future

INCREASE:

- Creative and critical thinking skills
- Reading, writing, listening, and speaking skills

INTRODUCTION TO HUMANITIES

This is a short introductory unit for both Humanities I and II. It is designed to introduce students and teacher to each other, to outline requirements and parameters of the course, and to teach basic concepts needed for subsequent learnings. In Humanities I, a review of how to write a research report is added.

OBJECTIVES: The student will:

Organize a loose-leaf notebook with index tabs for each section.

Interview a classmate about his background and interests, arrange the information, and present it to the class.

Define the word "humanities" and describe the difference between the sciences and the arts.

Write a composition describing what life would be like without the arts.

Name the elements common to all art forms, especially music, art, and poetry,and explain their interrelationships.

Discuss how emotion is essential to all art forms.

Analyze works of art, musical compositions, and poetry according to theme, elements, and emotion.

Review directions on writing research reports (Humanities I).

INTRODUCTION TO HUMANITIES

ACTIVITIES:

1. Introductory

A handout showing exactly how the notebook is to be organized, and what things are to placed in the notebook is distributed. The grading system is explained. The first notebook check is at the end of the week, and it is not for a grade. Suggestions for improvement are made then.

Put students into pairs and give them a list of questions for interviewing. One acts as the reporter and one as the interviewee. The reporter asks the questions and records the answers. Then they switch places. When both have asked questions and written responses, they must arrange the information in an interesting manner and introduce each other to the rest of the class. If there is an odd number of students in the class, the teacher may participate.

2. Developing

Slide show: The Humanities: An Approach to Living
This slide show illustrates the function of the humanities, and their importance to life. Before viewing, tell the students what to look for in the show and how to write an evaluation for their notebooks. A whole class discussion follows the slide show. At the end of the discussion, assign a composition on the topic:"Life Without the Humanities" to be turned in the next day.

Introduction to the Visual Arts: Show selected slides of art work from the Renaissance to the 20th century. Ask what is the mood or emotion of each work. How does the artist achieve this mood--what does he use? Follow with a mini-lecture on the elements and principles of design. Analyze several of the slides using design principles and help students analyze other slides orally.

Introduction to Music: Show the filmstrip set: The Art of Listening, after telling students what to listen for--an explanation of the elements of music: melody, rhythm, harmony, tone color, texture, and contrast. Pass out terms and give examples. Students then complete exercise on the filmstrips. Next day, play selected records and students must listen and fill in answers to questions using their notes and definitions. Correct all answers in class.

Introduction to Poetry: Pass out selected poems and ask students to read them silently. Then ask what is the mood or emotion of each poem. Examine particular works for denotative and connotative meanings. Point out and discuss figurative language. Then read poems out loud and discuss rhythm and meter, accent and rhyme. What is the form of the poem, and what is its type? What are the elements of poetry, and how do they contribute to the mood of the poem? Assign a short two-stanza poem with rhyme on a happy theme.

3. Culminating

Summary discussion: What are the elements of each art form? How do they compare and contrast with each other? Do they mean approximately the same in all the art forms? How does their use help the artist accomplish his purpose?

Crossword puzzle: Students may use their notes and handouts to fill out the puzzle.

4. Humanities I

One class period should be spent in reviewing the techniques of research report writing. A research paper or nine-weeks project is due each grading period, and some juniors have not yet been instructed, or have forgotten how to research and write about a topic.

MATERIALS:

Duplicated handouts, including poems

Slide Show: The Humanities: An Approach to Living
The Center for the Humanities, Inc.
Communications Park, Box 1000
Mount Kisco, New York 10549
Selected slides of art works

Filmstrips: The Art of Listening
Warren Schloat Publications
Pleasantville, New York

Records: Prelude and Fugue #2, Bach
The Hebrides Overture, Mendelssohn
Two Piano Pieces, Schoenberg
An American in Paris, Gershwin

Poems: "Auto Wreck," Shapiro
"Acquainted with the Night," Frost
"I Meant to do my Work Today," Richard Le Gallienne
"Jenny Kissed Me," Leigh Hunt

REFERENCES:

Copland, Aaron. What to Listen For in Music. New York: The New American Library, 1957.

Graves, Maitland. The Art of Color and Design. New York: Mc-Graw-Hill Book Co., 1951.

Miller, Hugh M. Introduction to Music. New York: Barnes and Noble, Inc., 1958.

ELEMENTS OF DESIGN:

The elements of design are tools the artist uses to achieve his effect.

1. Line is a continuous mark which causes the eye to follow along its path. Man's invention to describe emotion and thought visually, it shows movement and direction, encloses shapes, and determines boundaries. Different types of lines express different types of emotion. Vertical lines express dignity, reverence, striving for attainment. Horizontal lines are restful. Diagonal ones show opposition, conflict. Curved lines are delicate and feminine.

2. Shape is the space enclosed by line to create two-dimensional objects. Biomorphic shapes are the shapes of nature--rounded or curvilinear. Geometric shapes are straight or rectilinear--usually manmade. Positive shapes are those shapes of objects; negative shapes are formed by the space around an object. Shapes can express emotion just like line. Triangular shapes express permanence and stability, but when inverted, a feeling of uncertainty and instability results. Low horizontal shapes are restful; high on the page, they are depressing. Tall slim shapes are dignified.

3. Color and value are the qualities of visual sensation usually evoked by light. Color makes objects recede or advance. Emotional and psychological effects result from color--either warm or cool. Value refers to the lightness or darkness of an object. We are conditioned by custom to stereotype certain colors, such as red, pink, blue, white.

4. Space is the area occupied by form and the area that surrounds and separates one form from another. Negative spaces are as important as positive spaces. In modern art, little depth of space is used. In landscapes of the realistic era, depth of space is caused by aerial and linear perspective.

5. Texture is the surface quality of a material. There are two kinds: tactile and visual. Tactile can be felt and enjoyed with the fingers. Visual is simulated texture. Texture can be given by the actual material, such as in a collage or an assemblage.

PRINCIPLES OF DESIGN:

The principles are the rules by which artists apply the elements of art. They are basic to human nature. All of us feel this "rage for order"--or unity. But this causes conflict between individuals and ideas. The conflict must be resolved through emphasis. However, we must have conflict to avoid monotony. Balance is indispensable to human life; disease is an upset of this balance. Medicine, or a change in life style will restore balance. There is rhythm all around us in nature in the cycles of the seasons, man's internal system, the reproductive processes. Music and dance began with rhythm.

1. Unity is the banding together of all elements in an organization for total effect. It is the use of one idea, or one theme.

2. Conflict or contrast is the change between one or more elements to add interest and to avoid monotony. It may be accomplished through size, color, line, shape, or texture.

3. Emphasis or dominance is the stressing of particular elements to make a design more interesting or important. It is related to the focal point, or the center of interest.

4. Balance is the distribution of physical properties to suggest stability. There are three kinds of balance in art: formal (symmetrical), informal (asymmetrical), and radial.

5. Rhythm is the flow of movement within a composition. In a painting, it is a way to move the viewer's eye in and around the composition. Rhythm can also refer to the suggested movement in the picture itself, such as in the waves of the ocean.

SLIDE LIST: PRINCIPLES AND ELEMENTS OF DESIGN

1. "The Crucifixion," Grunewald
2. "Night Club Whoopee," Grosz
3. "The Builders," Leger
4. "Woman With Flowers," Redon
5. "Pennsylvania Coal Town," Hopper
6. "Children at Play," Lawrence
7. "Albert's Son," Wyeth
8. "Portrait of Artist with Idol," Gauguin
9. "Head of a Prophet," Nolde
10. "Portrait of Gala," Dali
11. "John Brown," Curry
12. "Spirit of our Time," Hausmann
13. "The Poet Inflammed," Gammon
14. "Self Portrait," Picasso
15. "Girl Before a Mirror," Picasso
16. "Struggle," Guerrero
17. "Two Girls Reading," Picasso
18. "The Tragedian," Rouault
19. "Supper at Emmaeus," Rembrandt
20. "Self Portrait," Rembrandt

LISTENING SESSION

I. Bach: Prelude and Fugue #2 from the Well-Tempered Clavier.

a. How would you describe the tempo of this music?______________________

b. What instrument is used in the first version?______________________

c. In the second version?______________________

d. Which version do you prefer? Why?

e. The first version is 43 seconds longer than the second. Does this make any statement about modern society when you realize the music of today is played faster than the music of the Baroque period? Explain.

f. How many voices can you pick out in the Fugue?______________________

g. Did you hear any harmony?__________Where?______________________

h. What mood did the music evoke in you?______________________

II. Mendelssohn: The "Hebrides" Overture (Fingal's Cave)

a. This is an example of program music, which is an attempt to tell a story, paint a picture, or express a philosophical idea in music. This selection describes a landscape. Which one of the following do you think the music describes? Circle the correct number.

1. Windswept, barren landscape with ocean waves surging up against the beach.
2. A storm at sea with a small boat being capsized into water.
3. A peaceful landscape with cows, trees, and rolling hills.

b. Name all the instruments you can recognize in this selection__________

____

____

c. How many different themes can you hear?______________________

III. Schoenberg: "Two Piano Pieces"

a. What is the mood of the first piece?______________second?__________

b. Is there any rhythm pattern in either one?______________________

c. Do you feel that either one of the pieces has a key?______________

d. Does either one have a melody?_____________which__________________

e. In what way do these two pieces compare with an abstract painting by Picasso?

IV. Gershwin--An American in Paris

a. Is there a basic, unchanging rhythm pattern in this work?_____________

b. How many different themes can you count in the entire work?___________

c. Is this homophonic, polyphonic, or monophonic music?__________________

____

d. What is the basic mood of the piece? How is it achieved?______________

____

e. Did you hear any discord?______________What instrument made it?_____

____

f. The second section begins with a blues treatment. What emotion do you feel?

____

g. What kinds of instruments are used in this section?___________________

____

h. How does the mood change after the blues section?_____________________

____

i. In the last part, listen for the syncopation characteristic of jazz. How does it make you feel?

____

j. What element of music is most important in this piece? melody, harmony, or rhythm?

____

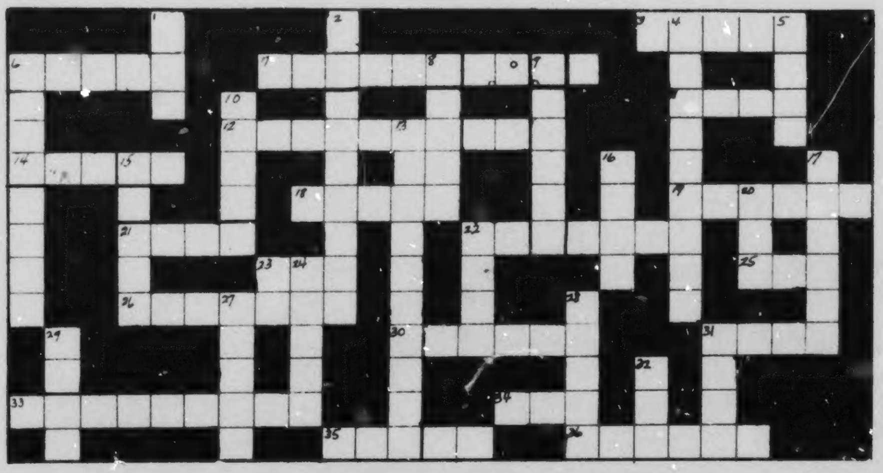
MUSICAL TERMS

ELEMENTS OF MUSIC:
- Rhythm
- Melody
- Harmony
- Texture
- Tone Color
- Contrast (dynamics)

Antiphony	Two voices or choirs responding to each other's questions.
Cadence	Temporary resting places in music, like phrases in a sentence.
Canon	A form of polyphony in which a single voice of the instrument is echoed by other voices or instruments according to strict rules.
Contrast	Strong differences in volume , pitch, rhythm, or tone color
Counterpoint	A style in which a given melody, the cantus firmus, is countered by or poised against opposing melodies.
Dissonance	Another word for discord. A cluster of tones that seem to jar--the opposite of consonance or concord
Fugue	A form of music in which two or more "voices" combine in developing a single theme in a contrapuntal manner.
Harmony	The science of combining chords in a well-organized sequence.
Homophony	A kind of texture which employs a single melody accompanied by chords or broken chords.
Jazz	Music characterized by double time, insistent syncopations, and great melodic suppleness. It originated in the improvisations of Negro musicians in New Orleans, and its African flavor has influenced many American and European composers. Blues, ragtime, and swing are varieties of jazz.
Major and Minor scales	The two principal groups of scales used in Western music. All major scales and all minor scales of the same variety are identical as to intervals between the tones that make them up. But every major scale differs from every minor scale in the width of some of these intervals. This results in a very striking difference of mood between them.
Melody	A progression of single tones which differ in pitch and form a definite pattern.
Meter	The measurement of music into a certain number of beats in a bar, or measure.

Mode	The term "mode" originally described scales originated by the ancient Greeks. These were named for various Greek provinces. In the middle ages the Church adopted and altered these old Greek modes by pitching them a whole step down.
Overture	An instrumental introduction to a play, opera, oratorio, etc.
Monophony	A kind of texture in which notes are sung or played in unison.
Overtones	The tone that accompanies, more or less faintly, every tone produced by a string, pipe, or human voice. They add luster and richness to the sound.
Pitch	The place of a tone in the range of musical tones. Standard pitch has been established by a scientific determination of the frequency vibrations of the note called "a".
Polyphony	A kind of texture which combines many melodies, weaving them together.
Polyrhythm	The use of several contrasting rhythms at the same time.
Polytonality	The use of more than one key or tonality at the same time.
Rhythm	Everything that has to do with the duration and accenting of musical sounds.
Sonata	A composition for one of more instruments, usually composed of several movements of contrasting character. The characteristic musical pattern or the classical sonata consists of these sections: exposition, development, and recapitulation, sometimes with a coda.
Symphony	A large composition for orchestra patterned on the sonata form. It usually has four movements, though these may be extended to five or six or welded into one continuous whole.
Tempo	The time of a musical composition--slow, fast, medium. Italian terms such as "allegro" usually set the tempo.
Texture	The weaving of different voices or themes in a composition. There are four kinds: monophonic, homophonic, polyphonic, and antiphonic.
Theme	The musical idea--a group of tones that make a statement.
Timbre	The characteristic sound of a particular instrument.
Tone color	Quality of sound produced by timbre.
Unison	When two or more voices sing the same melody in the same pitch.
Variations	Musical episodes that embroider a tune by means of melodic, harmonic, and rhythmic additions, changes, and enrichments.

CROSSWORD PUZZLE: INTRODUCTION TO HUMANITIES



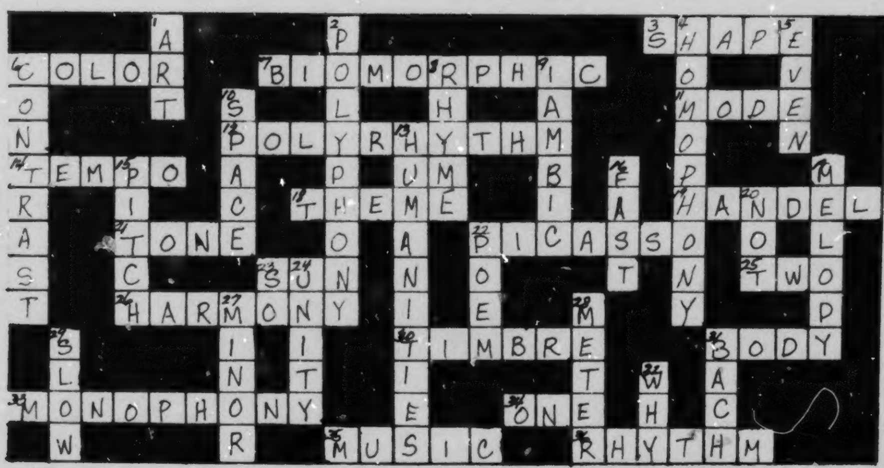
ACROSS

3. Area enclosed by a line
6. Visual sensation caused by light
7. Curved shape of nature
11. A Greek scale in music
12. Many rhythms
14. Time in music
18. An idea, or melody
19. Composer of the "Halleluiah Chorus" from THE MESSIAH
21. __________color of instruments
22. Artist who painted "Girl Before a Mirror"
23. Gives light to us all
25. _______point perspective
26. One of the elements of music
30. Quality of musical sound
31. Major portion of a composition is its _______
33. Musical style sung in unison
34. _______point perspective
35. One of the humanities
36. Principle of music, art, and poetry

DOWN

1. One of the humanities
2. Musical style using many interweaving voices
4. Musical style with harmony
5. Symmetrical balance is __________
6. Strong differences
8. Words that sound alike used in poetry
9. A kind of poetic meter
10. Distance--an element of visual art
13. The subject of our studies
15. The highness or lowness of a musical tone
16. A happy song is usually_________
17. A long, continuous line--musical element
20. Informal balance is _____even
22. A form of literature
23. Do, re, me, fa, ____, la, ti, do
24. A principle of art, music, and literature
27. Song in a ______key sounds sad
28. Measurement of rhythm in poetry or music
29. Sad songs are usually ____in tempo
31. Composer of Prelude and Fugue No. 2
32. One of the questions asked by the humanities

KEY TO CROSSWORD PUZZLE: INTRODUCTION TO THE HUMANITIES



HUMANITIES I

TRIBAL MAN

This is the first major unit in Humanities I. The unit explores various theories of the origin of man in science, religion, and mythology. Students learn the general characteristics of a tribal society and those of a specific culture in their nine-weeks research reports. Questions discussed include, "In what respects is modern man still a tribal man?" and "How have primitive societies influenced our music, our art, and our customs?"

OBJECTIVES: The student will

Demonstrate an understanding of why primitive man organized into tribal units and how custom and tradition maintained that unit.

Recognize the importance of religion in tribal societies.

Compare different ways of explaining man's origins.

Research and report on a tribal culture.

Experience other means of communication besides the spoken and written word.

Be able to explain the function of art in a tribal society.

Explain the uses of masks throughout time, especially modern man's use of the symbolic mask to hide identity.

Experience an affinity with tribal man in the respect that the student, too, is a seeker for identity within a society.

TRIBAL MAN

ACTIVITIES:

1. Introductory

a. A few days before the unit begins, the teacher makes a bulletin board display with pictures and charts of early man and anthropology. References to the controversy between creationism and evolution may be included. A handout with definitions of terms to be used in the unit is distributed and discussed.

b. Guest lecturer: Anthropology: What Scientists Know About the Origin of Man. The speaker traces the development of man according to the study of fossils. The controversy over "Lucy" is outlined. Some attention is given to Darwin and misinterpretations of his theory. Gaps in knowledge are identified.

c. Introduction of the Culture Paper Assignment: Students choose a particular primitive tribe to research for the nine-weeks project. The teacher gives each student a handout with specific requirements and thoroughly explains the assignment.

2. Developing

a. The Origin of Man - Stories of the Creation: Students read stories about the creation of the world and man from different sources: Indian and African myths, Greek and Norse myths, and from the Bible. Whole class discussions focus on common characteristics found in these stories, including the story of evolution. The students write a comparative paper pointing out similarities in at least two different cultures in the following aspects: idea of the creator, explanation of natural occurrences, purpose and method of man's creation, importance of animals and nature, symbols, order of creation, and time covered in the act of creation.

b. Slide Show: Who Am I? Where Do I Come From? Where Am I Going? Included in this slide show are the concepts of group identity, alienation, the importance of belonging, rites of passage, the importance of language (especially non-verbal), and the use of masks to change identity. After whole group discussion of these ideas, students write an evaluation of the show in their notebooks.

c. Primitive Arts

Lecture: Religion and the Arts: The lecture focuses on the differences between religion and magic and the importance of both to primitive man. The beginnings of music, dance, drama, and the visual arts are traced back to their origin in ritual dramas of prehistoric and primitive man. A short film, Indian Dances of the Southwest, is shown.

Primitive and Prehistoric Art. Cave paintings from ancient and more recent times are shown on slides. Fertility figures, and guardian and ancestor figures and their magical importance are discussed. Primitive art, especially in its symbolism, stylization, and repetition, has had a profound influence on modern art. Students read and answer questions about these influences in the magazine, Our African Heritage.

The Masking of Man. Guest lecturer or field trip: The Education Director of the Southeast Arkansas Arts and Science Center shows examples of primitive masks and informs students of the uses of masks from prehistoric to modern times. A slide show, The Many Masks We Wear, delves more deeply into the theme of personal and group identity. Students work in pairs to mold plastercraft masks on each other's faces, and then each paints his own mask to represent the identity he would most like to be. The masks are put on display.

As a follow-up, students read the essay, "Sometimes It's Better to Leave Your Mask On" from The Pain of Being Human, Thomas More Press, Chicago, Ill. This essay illustrates the point that sometimes a mask is essential in order to keep the emotions under control and to keep from offending others.

Indian Art. Students learn about Indian art and its relation to religion and magic through readings, exercises, and actual objects. The magazine, The First Americans, is read and discussed. Students practice making symbolic designs using repetition. Hands-on projects include making Indian pottery out of terra cotta, or making Ojo de Dios weavings.

Primitive Music. Lecture and listening session: Since rhythm is the most important element of primitive music, the teacher points out patterns of rhythm in authentic African or Indian music. Students then listen to 19th and 20th century music demonstrating the influence of such rhythms, such as spirituals, work songs, blues, jazz, ragtime, swing, soul, and rock. The influence on serious composers such as Gershwin, Milhaud, and Stravinsky is also explored. Students are allowed to bring in examples of primitive rhythms found in their own record collections.

d. Novel study: Early in the unit, students have chosen novels in which the main characters are struggling to establish personal identity within a society more or less tribal in nature. After the novels have been read independently,students meet in groups, discuss questions about the novels, and plan a presentation for the class that will highlight the main ideas of the book.

e. Slide Show: Language, Signs and Symbols. This slide show gives a history of how language began and shows other means of communication besides written and spoken language. Following the slide show, students are divided into two groups and are told to act out messages without using written or spoken language.

3. Culminating

   a. Culture paper presentation: During the ninth week, each student gives an oral report to the class describing the culture of his/her tribe that was researched. The teacher first gives instructions on how to give the report.

   b. Final writing assignment: Students write a two-page paper on the topic:"Ways in Which our Modern Society is Like A Tribal Society."

   c. Students evaluate accomplishment of objectives orally.

MATERIALS:

Guest speakers
Duplicated handouts, including myths and poems
Charts and posters on anthropology, African and Indian art, maps

Slide Shows: Who Am I? Where Do I Come From? Where Am I Going?
The Many Masks We Wear
Language, Signs and Symbols
The Center for the Humanities, Inc.
Communications Park, Box 1000
Mount Kisco, New York 10549

Film: Indian Dances of the Southwest

Selected slides of primitive and modern art

Recordings: Man's First Instruments, Folkways Records
American Indian Music (accompanies The First Americans)
Down Home, Folkways Records
La Creation du Monde, Milhaud
La Sacra du Printemps, Stravinsky
Selected works by George Gershwin

Art and Man Magazines: Our African Heritage
The First Americans
Scholastic Inc.
902 Sylvan Ave.
Englewood Cliffs, N.J.

Novels: The Lord of the Flies, Golding
Invisible Man, Ellison
Cry, the Beloved Country, Paton
Soul Catcher, Herbert
Bless the Beasts and the Children, Swarthout
The Outsiders, Hinton

REFERENCES:

Appleton, LeRoy H. American Indian Design and Decoration. New York: Dover Publications, 1950.

The Bible. Light of the World Edition. 1:1-1:3, 2:4-26.

"The Dawn of Man," Family Weekly, Sept. 13, 1981.

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Myths: "The First People on Earth," African
"The Creation of the Earth," Yuchi Indian
"Origin of the Living Things," Eskimo
"The Birth of Men and the Creatures," Zuni
"The Creation of the World," from Greek and Norse myths

Poem: "The Creation," James Weldon Johnson

Essay: "Sometimes It's Better to Leave Your Mask On..." The Pain of Being Human. Chicago: Thomas More Press, 1972.

Student-produced Masks

ANTHROPOLOGY AND SOCIOLOGY TERMS

Animism	The belief that spirit exists in all things, even inaminate objects.
Anthropology	The study of human beings as creatures of society. Cultural anthropology refers to the study of human cultures of today.
Archeology	The study of people of the past by looking at material evidence.
Breed	A group of individuals all of whom vary about a particular norm with respect to each of their physical characteristics.
Clan	Genetic relationship descended through the female line.
Culture	The total social heredity of mankind: the knowledge, beliefs, arts, laws, morals, and capabilities acquired by people as members of society (general term). Particular strain of social heredity (specific term).
Family	A close knit, internally organized cooperative unit between the individual and the individual's society. Function of the family: 1. Rearing of children. 2. Economic unit 3. Care of aged and infirm 4. Protection of its members'interests 5. Various special functions in society
Hominid	Superfamily from which australopithicus and homo came. Was erect, or knuckle-walking primate.
Linguistics	The study of language and communication.
Marriage	A socially recognized union between persons of the opposite sex. Types of marriage: 1. Monogamy: one man and one woman 2. Polygyny: one man and x women 3. Polyandry: x men and one woman 4. Group marriage:x men and x women
Race	A number of breeds whose ideal types have a series of characteristics in common.
Role	The dynamic aspects of status. When an individual puts into effect his rights and duties, he is performing a role.
Shaman	In primitive societies, a priest who uses magic to cure the sick, divine the future, or control events.
Society	A group of people who have lived and worked together long enough to be organized and to think of themselves as a social unit with well-defined limits.
Status	The rights and duties of the individual in a society. It is position also, in the abstract.
Stock	A number of races whose ideal types have a series of characteristics in common.
Tribe	A social group comprising many families, clans and generations as well as slaves, dependents, and adopted people.

TRIBAL MAN PAPER

Each student chooses a particular culture from the list below to research. In addition to writing a term paper, the student is responsible for giving a three-minute talk to the class about his tribe or culture. Maps, illustrations, charts, or recordings may be used during the presentation to make the talk more interesting. The talks will begin October 17th. The term paper is due October 14th or October 17th. The paper may not be turned in after October 17th.

The paper will include a title page, outline, and bibliography. You do not have to footnote your written essay, as long as you include a full bibliography with page numbers. The paper will be written according to the following outline, but if some of the requested information is not applicable or available, leave it out and revise the outline. The paper must be typed or written in ink. It will not be returned. Double-space the paper if it is typed.

INTRODUCTION: The student will plan an interest provoking introduction giving geographical and historical information about his tribe.

I. ECONOMIC STRUCTURE
  A. Material culture
    1. Food and food customs
    2. Clothing and personal adornment
    3. Housing and community settings
    4. Travel and transportation
    5. Tools, weapons, machines
    6. Ceramics, textiles, metallurgy
  B. Economic organization
    1. Systems of production and consumption
    2. Systems of exchange
    3. Property concepts

II. SOCIAL STRUCTURE
  A. Social organization
    1. Class systems (caste)
    2. Sex as an organizing factor
    3. Marriage customs
    4. The family
    5. Kinship and ancestry
    6. Voluntary and interest associations
  B. Social control
    1. Morality, ethics and the law
    2. Pressures of society toward conformity
    3. Crime and the criminal

III. POLITICAL STRUCTURE
  A. War and peace
  B. Political organizations
    1. Local

2. National
3. International

IV. LANGUAGE
   A. Nature of language
   B. Writing and other extensions of speech

V. EDUCATION
   A. Knowledge and philosophy
   B. Methods of passing knowledge on to the young

VI. RELIGIOUS STRUCTURE
   A. Religious systems
   B. Magic and its relation to religion

CONCLUSION: Summarize and make personal comments on your attitude toward this tribe or culture.

SUGGESTED TRIBES:

African

Ashanti
Asmat
Benin
Bushmen
Hottentot
Maori
Masai
Pygmy
Watusi
Zulu

Indian

Apache
Blackfoot
Caddo
Cherokee
Cheyenne
Comanche
Hopi
Navaho
Nez Pierce
Quapaw
Sioux (Dakota)
Shawnee
Ute
Zapotec
Zuni

Other

Australian Aborigine
Aztec
Dobu
Eskimo
Inca
Kwakuitl
Maya
Manus Islanders
Polynesians
Papuans
Samoans
Wai Wai

QUESTIONS ON GREEK AND NORSE CREATION MYTHOLOGY:

1. According to Greek mythology, what part did Love have in the creation of the earth?

2. The first creatures that appeared on earth, according to Greek mythology, were monsters such as the Cyclops, the Titans, and the Giants. What happened to the first group, those with a hundred hands and fifty heads? What natural occurrences were the Greeks trying to explain?

3. Cronus and Rhea ruled the universe after Uranus was defeated. How did Zeus finally take over and become the chief god?

4. What does the name "Prometheus" mean? the name "Epimetheus"? How did Epimetheus mess up the job of creating men and the animals? What was Prometheus' gift to man?

5. What revenge did Zeus take on men after Prometheus gave them fire and the best part of the sacrifices? What misfortunes to man did this revenge bring?

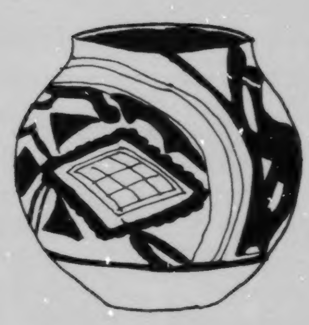
6. What parallel can you draw between the story of the flood in Greek mythology and the story of Noah and the ark?

7. Explain the Norse myth of the creation.

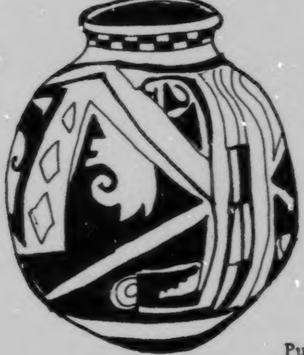
8. Who was Balder? How did he die? Do you see any parallels here between the story of Achilles, or any other myth?

9. Explain how the harshness of Germanic life affected the mythology of its people.

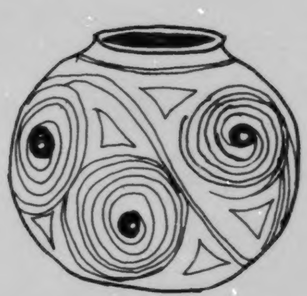
EXAMPLES OF INDIAN POTTERY



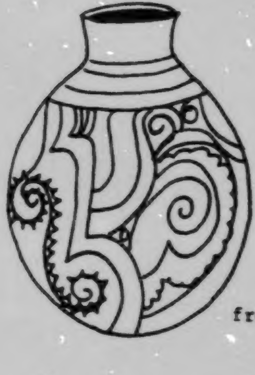
Pueblo



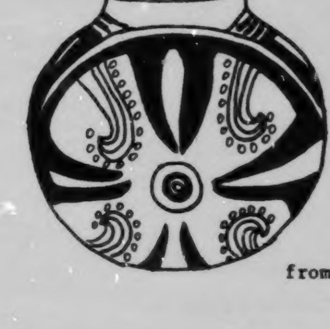
Pueblo



from Mississippi



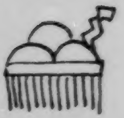
from Arkansas



from Panama

EXERCISE ON INDIAN SYMBOLISM

Directions: What are the following Indian designs symbolic of? Write your guesses in the blanks underneath each design.



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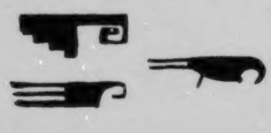

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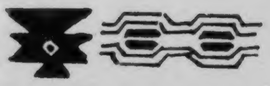

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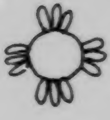

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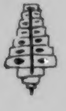

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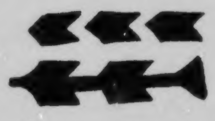

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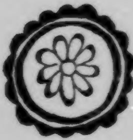

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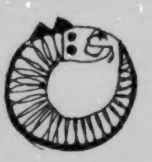

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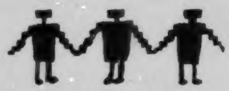

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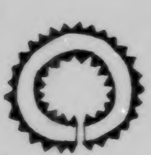

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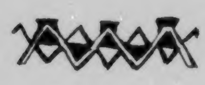

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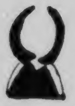

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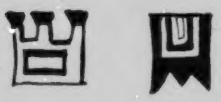

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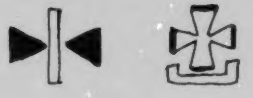

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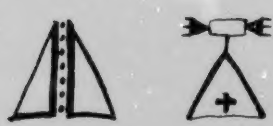

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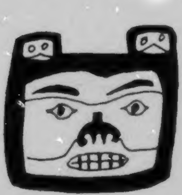


16.________________________

In the space below, design your own Indian pattern using a combination of some of the symbols above. The design should have repetition, unity, balance, rhythm, and variety.

Designs from American Indian Design and Decoration

EXERCISE ON INDIAN POTTERY

The American Indian is a myth-maker, a teller of tales of his tribe. His art is social; it is created largely to enrich his tribal ceremonial. As a rule, it has significance beyond its pictorial or design element.

Reaching out and beyond visible forms, the Indian animates or personifies the forces and phenomena of nature. He suggests in his art forms whatever force or thing he wishes to propitiate or have. To him all things have life, including his baskets and bowls. The potter of the Southwest leaves a break in an encircling line on her jar, the "exit trail of life." The "being" of the jar must be left free. Vessels and weapons buried with an Indian were "killed" (broken) so that their spirit could travel with their owner and serve him in the next world.

The dweller in the Southwest desired rain for her corn, so the life-forms associated with water were painted on the jars. The dweller on the Plains wished to protect her child from snakebite so she embroidered a zig-zag snake pattern on the child's moccasin as a protective magic measure. In this way, decorative art became an instrument of magic.

In their earliest forms, when man was recording his desires and deeds on rock, bone, and hide, the representations were realistic. As the years went by, the magical quality of many symbols was forgotten. The forms became conventionalized and were regarded simply as decoration--as a Pueblo weaver expressed it, they were "to make pretty."

Conventional designs include many wherein formalization has been carried so far that it is difficult for anyone, not acquainted with the process whereby the changes were made, to identify the source. The Indian combines what are to his mind the characteristic features of his subject, with little or no regard for true proportions. A feature, such as a beak, an eye, or a wing, is to him an attribute or symbol. Therefore, he associates forms in ways that are difficult for men of alien culture to decipher. The Indian belief that magic powers resided in inanimate objects, and in men and animals regarded as deities led the Indian artist to make representations of grotesque creatures--half-man, half-animal; half-bird, half-serpent. To him, these were not grotesques, but realities, symbolically arranged.

Directions: After reading the above selection from American Indian Design and Decoration, read generalizations listed below and decide if they are true or false. Use + for true, and 0 for false.

1.______Indian art always has a purpose.

2.______There is a spirit in everything in Indian life: plants, animals, even inanimate objects.

3.______The Indian potter is interested in perfection of form and design.

4.______Many Indians are no longer aware of the meanings of their symbols.

5.______Almost anyone can look at an Indian symbol and understand its origin and meaning.

6.______Indian designs are sometimes ugly.

7.______Indian designs have become more abstracted over the years.

GROUP NOVEL ASSIGNMENT: HUMANITIES I

DIRECTIONS:

I. Write a report on the book you read. Use the correct form, and summarize the plot first. Then answer the first three questions below as your comment. Turn in the book report.

II. When finished with the book report, sit in a group with the other classmates who read the same book. Select a group leader, and discuss the remaining questions. Turn in your answers on a separate sheet of paper when the discussion is completed.

III. Plan a presentation of your novel to give the class that will highlight the ideas of the book. Plan a clear, concise introduction to get the attention of the class and then dramatize, interview, have a panel discussion, or use pantomine to get the plot of the book across to the audience. Some of the questions below can be used, if desired. Your presentation should take 10-15 minutes. Each member of the group should have a particular responsibility in the presentation.

QUESTIONS:

1. What is the main problem in the book?
2. Does the main character act alone, or with others in solving the problem?
3. If he acts alone, how do the traditions of the past influence his actions? If he acts with others, how does he organize them into a group to solve the problem?
4. What is man's relationship to God in the novel?
5. What is man's relationship to nature in the novel?
6. What is man's relationship to others in the novel?
7. Were any symbols used in the novel? If so, point them out and explain the meaning of each. For what reasons did the author use symbolism?

CLASSICAL MAN

The second unit of Humanities I centers around the Classic Period of Greece in the 5th century B.C. The early history and mythology of ancient Greece is studied as a background for the development of the civilization which has so influenced the modern world. The contributions of Greece to science, government, literature and drama, philosophy, and the arts are explored, and the meaning of the term "classicism" is defined both in its historical and in its modern contexts. The contrast between Classicism and Romanticism is discussed in relation to the arts, to societal trends, and in the lifestyles of the students themselves.

OBJECTIVES: The student will

Explain the term "classicism" as it applies to the 5th century B.C. in Greece and to subsequent periods of history.

Point out the importance of the arts to the ancient Greeks.

Explain how the Greek culture has influenced western civilization in government, philosophy, art, music, literature, and drama

Demonstrate a basic knowledge of the philosophies of Socrates, Plato, and Aristotle.

Understand the Greeks' concepts of fate and "hubris" as they apply to the drama, Oedipus Rex.

Form a background knowledge of mythology to aid in future studies.

Write a one-act play based on a myth in a group and produce it for his classmates.

Make a group mosaic using a classical theme and cut paper.

CLASSICAL MAN

ACTIVITIES:

1. Introductory

Transition to the Classical Man Unit: The teacher introduces the objectives of the new unit and gives a lecture outlining the history of Greek civilization and its contributions to the modern world. Handouts include a map of ancient Greece and a list of important Greeks.

Slide Show: What It Means to be Human, Part III-- This slide show explains the factors that make up a civilization and highlights the development of Greek civilization. A whole class discussion follows the showing of the slide show.

2. Developing

a. Mythology: Students read the Art & Man Magazine, Mythology, which summarizes the story of the Trojan War as told by Homer. Handouts on Greek gods and their Roman counterparts are distributed.

Students are assigned specific myths to read and make reports on to the class. Classmates take notes on these myths so that each student has some knowledge of the most important Greek myths. The teacher also brings out any well-known literary allusions and adaptations of the myths in drama, music, literature, and art. These reports form the basis for the nine-weeks project, which is introduced next.

Nine weeks project: Students are divided into groups to write modern, one-act plays based on the Greek myths. Students are given five days of class time to plan, write, and practice the plays. Some out-of-class time is also required.

Mythology quiz or puzzle: Students are tested on their retention of the myths studied with a simple quiz or puzzle.

b. Greek philosophy: The teacher gives a lecture on important Greek philosophers, and particularly Socrates. Students read "The Apology" by Plato out loud and discuss ideas as they are encountered. Questions on the reading are answered individually and then discussed as a whole group. A written character sketch of Socrates in terms of his physical appearance, personal qualities, and values is assigned.

c. Greek Drama; A lecture on Greek drama is given that includes the theater, the origins of Greek drama, its conventions, its importance to the people of Athens, and its most important playwrights. Sophocles' contributions to drama are discussed, and students read Oedipus the King in parts, pausing for discussion of plot and meaning. Short reading quizes to check comprehension are given every day. A final writing assignment is given.

Students listen to portions of Stravinsky's opera-oratorio, Oedipus Rex, and compare to the original drama.

d. Greek Art: The teacher gives a slide-lecture on the art of Greece from the Geometric to the Hellenistic period. Sculpture, architecture, vase paintings, mosaics and frescoes are shown. Handouts showing the Greek orders and shapes of vases are distributed.

Group work on mosaics: Students work in groups to design and execute three large mosaics made of colored construction paper. The designs are of illustrations of important myths and are pre-drawn by the teacher or an art student. The Humanities I students work in groups to plan the colors, to cut the small pieces of paper, and to glue them on the large sheets of cardboard in the proper manner. Students first see examples of mosaics before attempting this art project. The mosaics are displayed when completed.

e. Greek music: Students learn about the Greek modes and instruments from a teacher-lecture or from a guest lecturer. The students listen to examples of ancient Greek music, to Gregorian chants that were based on the Greek modes, and to modern works based on Greek modes.

f. Classicism and Neoclassicism: Slide show--Classicism and Romanticism, Parts I and II, are shown to the students to illustrate the meanings of these terms and show how they are used in literature, music, architecture, costume, furniture design, and philosophy. Exercise sheets adapted from the Teacher's Manual for the slide show are designed to clarify any misconceptions about the terms. Students discuss the differences between Classicism and Romanticism as it applies to their own lives as well.

Neoclassicism: As a follow-up to the previous discussion, slides are shown of later adaptions of the Classical style, especially during the 18th century in Europe and America. The poetry of Alexander Pope is read aloud as an example of Neoclassic literature. More modern adaptions of Classicism are also discussed.

3. Culminating

   a. Quiz on famous Greeks or puzzle is used to test retention of knowledge.

   b. Semester evaluation: Students evaluate both units of Humanities I at the end of the semester as to educational value and level of enjoyment. They are also asked to assess the strengths and weaknesses of the course.

MATERIALS:

Guest speakers
Duplicated handouts, including discussion questions, diagrams, maps, etc.

Slide shows: What It Means to Be Human, Part III
Classicism and Romanticism, Parts I and II
The Center for the Humanities, Inc.
Communications Park, Box 1000
Mount Kisco, New York 10549

Selected slides of Greek art and architecture, Neoclassic art, mosaics

Recordings: Greek music, 2000 Years of Music, Folkways Records
Gregorian chant
Erik Satie,"Iere Gymnopedie", The Piano Music of Erik Satie
Claude Debussy, Afternoon of a Faun
Stravinsky, Oedipus Rex

Art & Man Magazines: Mythology Scholastic Inc.
902 Sylvan Ave.
Englewood Cliffs, N.J.

Texts and References:

Bullfinch, Thomas. The Age of Fable. New York: Airmont Publishers, 1965.

Durant, Will. The Life of Greece. New York: Simon and Schuster, 1939, 1966.

Grant, Michael. Myths of the Greeks and Romans.New York: New American Library, 1962.

Hamilton, Edith. Mythology. New York: New American Library, 1940.

Janson. History of Art. New York: Harry N. Abrams, Inc. 1971.

Plato. The Great Dialogues of Plato, trns. W.H.D. Rouse. New York: New American Library,1956.

Sophocles. Oedipus the King, trans. B.M.W. Knox. New York: Washington Square Press,1959,1970.

GREAT GREEKS

Statesmen and Leaders

Cleistenes: Brilliant statesman who revolutionized democratic government in Athens.
Peisistratus: Athenian tyrant who patronized the arts, beautified the city and promoted its power.
Pericles: Statesman, orator and general, considered the greatest of all Athenians. He brought Athens to its peak of power and promoted democratic reforms and public works.
Solon: Reformer whose legal code, with its opposition to tyranny and injustice, laid the constitutional foundations of Athenian democracy.

Playwrights and Poets

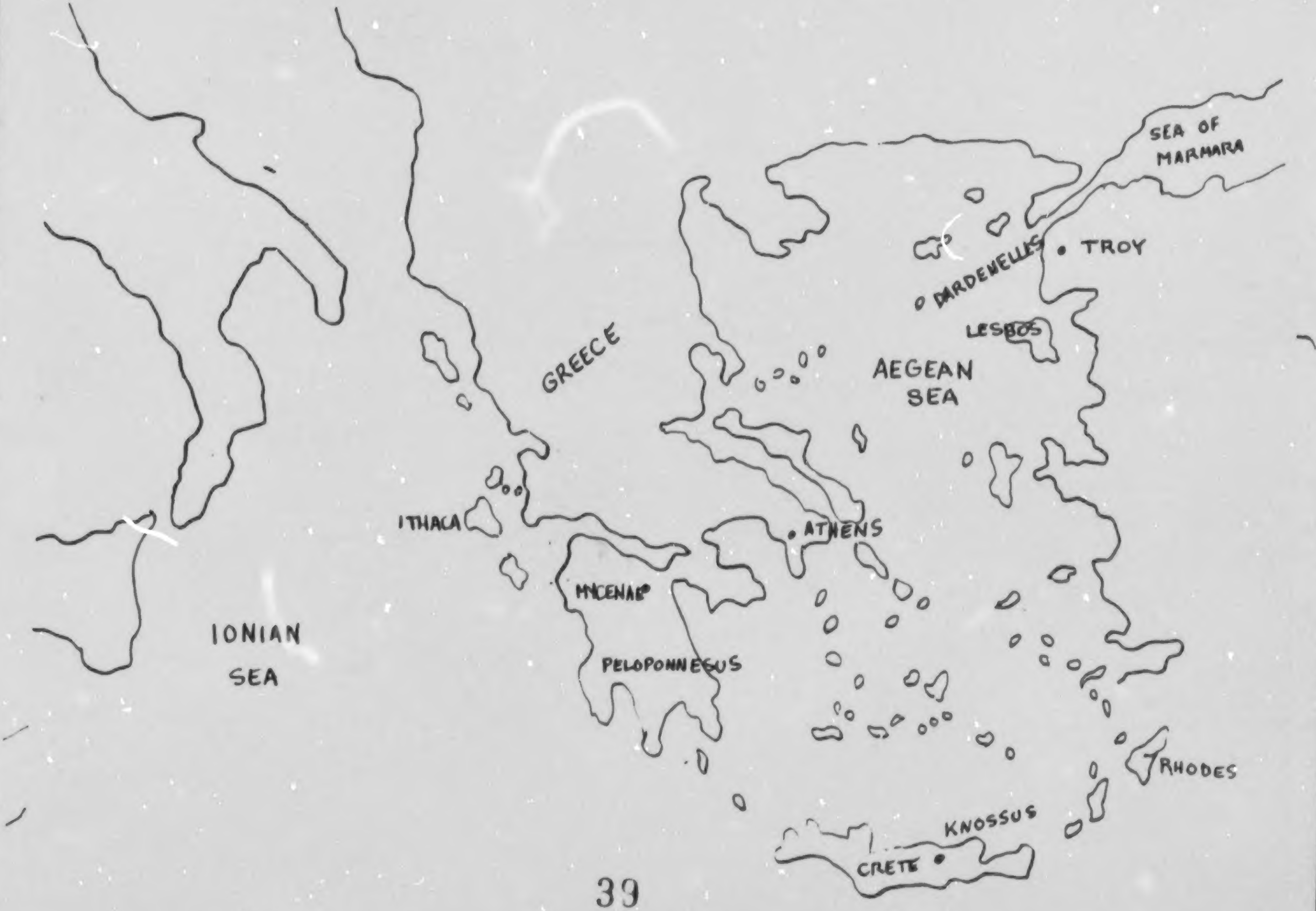
Aeschylus: Oldest of the three Greek masters of tragedy. His works are dignified, sonorous and philosophical.
Aristophanes: Athenian genius of comedy. His plays are high-spirited, endlessly inventive and laced with attacks on his contemporaries.
Euripides: Least orthodox and most realistic of the three great tragic playwrights. His plays express his radical views of morality and religion.
Pindar Supreme Greek lyric poet. His memory was so revered that when Alexander the Great was sacking Thebes, he spared Pindar's home.
Homer: The giant of epic poetry, author of the *Illiad* and the *Odyssey.*
Sappho: Woman musician and poetess who taught a school for girls.
Sophocles: Most perceptive of the great tragic dramatists. His dramas present characters of noble intentions reacting to situations of terrible stress.

Philosophers and Scientists

Aristotle: Creator of a philosophy as vastly influential as that of his teacher, Plato, but opposed to it. Believing that all theory must follow demonstrable fact, he based his system on direct observation and strict logic. His approach made him the father of the modern scientific theory.
Hippocrates: Famed physician and medical teacher, an early advocate of sound diet and proper hygiene.
Plato: Towering philosopher who, influenced by his teacher, Socrates, believed in the existence of ideas, the greatest of which was goodness.
Socrates: Powerful thinker and teacher, immortalized by his refusal to save his own life at the price of repudiating his beliefs.
Pythagoras: Famous mathematician-known for the Pythagoran theorem. Also devised system of music.
Democritus: Believed that all matter was composed of atoms that unite in different ways to produce new things.

Artists

Kallicrates and Ictinos: architects of the Parthenon.
Phidias: Sculptor of the Parthenon.
Polykleitos: Sculptor who wrote the *Canon*--book of body proportions.
Myron: Classical sculptor--the Diskobolus, or Discus Thrower.


SEA OF
MARMARA
TROY
DARDENELLES
LESBOS
GREECE
AEGEAN
SEA
ITHACA
ATHENS
MYCENAE
IONIAN
SEA
PELOPONNESUS
RHODES
KNOSSUS
CRETE

GREEK AND ROMAN GODS

Position	Greek name	Roman name
King of the gods	Zeus	Jupiter
God of the sun and youth	Apollo	Apollo
God of war	Ares	Mars
God of the sea	Poseidon	Neptune
Messenger of the gods	Hermes	Mercury
Blacksmith of the gods	Hephaestus	Vulcan
God of wine	Dionysus	Bacchus
God of love	Eros	Cupid
God of the underworld	Pluto	Pluto
God of time	Kronos	Saturn
Queen of the gods	Hera	Juno
Goddess of agriculture	Demeter	Ceres
Goddess of the moon and hunting	Artemis	Diana
Goddess of wisdom	Athena	Minerva
Goddess of love and beauty	Aphrodite	Venus
Goddess of the home	Hestia	Vesta

THE MUSES:

Name	Art or Science	Symbol
Calliope	Epic poetry	Tablet & stylus
Clio	History	Laurel wreath,scroll
Eucerpe	Lyric poetry	Flute
Thalia	Comedy;pastoral poetry	comic mask; shepherd's staff
Menpomeme	Tragedy	Tragic mask;sword
Terpsichore	Dancing	Lyre
Erato	Love poetry	Lyre
Polyhymnia	Sacred song	Veil
Urania	Astronomy	Globe

NINE WEEKS PROJECT: HUMANITIES I

Assignment: To write a one-act play which uses as its framework a Greek myth. The play must be set in modern times, and even though it uses the myth as its theme, the plot must be adapted to modern times and situations. The play may be a comedy, tragedy, farce, or melodrama. Each student will be assigned to a group of four or five people and will help write the play as a group endeavor. The presentation of the play itself should take 20-30 minutes.

Guidelines: Retain the structure of the myth, but use your own insight and perceptions in the re-interpretation of the myth.

Keep the number of characters to a minimum. Since you will also produce the play, each member of the group should have a part in the play.

Include setting and props.

Write the play in dialogue and use stage directions, just as most plays are written.

A one-act play must take place in one locale. The play should contain exposition, generating circumstance, rising action, climax, falling action, and denouement.

The play must be typed, and the original turned in to the teacher. I will make copies of the play for your group.

The written play is due December 6th and will be presented to the class the following week. You will have 3-4 days in class to plan the play and 2 days to practice before presenting the play. Some out-of-class time will be required in order to work on the play.

Individual Responsibilities:

Each member of the group must keep notes in the 9 weeks section of the notebook as to the progress made each day.

Each group must select a chairperson, whose job is to keep the discussion and planning going, and to evaluate the job done by each classmember.

The chairperson must take the responsibility for welding individual sections of a play together to make a coherent whole. The chairperson will also help the teacher in determining the participation grade for each member of the group.

Someone in the group must type the play.

MYTHOLOGY QUIZ

Fill in the blanks in the following questions with the names from the list below. Caution: all names are not used, and some may be used more than once.

Jupiter
Medea
Pyramus & Thisbe
Hercules
Pegasus
Prometheus
Perseus
Atalanta
Procris

Hera
Agamemnon
Daedulus
Muses
Aphrodite
Pygmalion
Baucis & Philemon
Cadmus
Athena

Poseidon
Psyche
Orestes
Midas
Theseus
Orpheus
Demeter
Phaeton
Creusa

Odysseus
Jason
Icarus
Paris
Narcissus
Menelaus
Procris
Pomona

________________________1. Witch who helped Jason get the Golden Fleece.

________________________2. Killed the Minotaur, but forgot to change the black sails to white sails on his ship.

________________________3. Goddess of Wisdom, she sprang from Zeus' head.

________________________4. Queen of the gods,the wife of Zeus.

________________________5. Old couple who became trees intertwined together when they died.

________________________6. A fast runner, she was tricked into marriage by a man who threw golden apples at her feet as she ran.

________________________7. The nine daughters of Zeus who were responsible for the art and philosophy of the world.

________________________8. Another name for Zeus, the king of the gods.

________________________9. Husband of Helen of Troy.

________________________10. The winged horse, ridden by Bellerophon

________________________11. The goddess of beauty and love, mother of Cupid.

________________________12. Artist who sculpted the perfect woman, and then fell in love with his creation.

________________________13. Kept the Minotaur imprisoned in a labyrinth in his palace on Crete.

________________________14. Greek warrior who thought up the idea of the Trojan horse.

________________________15. Youth who was so egotistic, he turned into a flower.

________________________16. Goddess of the harvest, she lost her daughter for 4 months out of the year.

________________________17. King of Mycenae, he was killed by his wife and her lover.

________________________18. Flew too close to the sun with his wings and they melted.

________________________19. Took him ten years to get back to his home, his wife, and his son, Telemachus.

______________________20. Settled the family feud in the house of Arestes by killing his mother and begging forgiveness from the gods.

______________________21. She was in love with Cupid, but was too curious and had to look upon him as he slept. She was made immortal.

______________________22. A great musician, he had to go to the underworld to fetch his dead wife back.

______________________23. An immature young boy, he drove the sun chariot too close to the earth and met his death when Zeus struck him with a thunderbolt.

______________________24. Sewed the earth with dragon's teeth and built the city of Thebes with the help of soldiers who sprang up from the teeth.

______________________25. God of the sea--his Roman name is Neptune.

______________________26. Lovers who killed themselves because of a misunderstanding. Shakespeare used the story for Romeo and Juliet.

______________________27. The strongest man on earth, he had to accomplish 12 Labors.

______________________28. Warrior who killed the Gorgon, Medusa, and killed his own grandfather by accident in a discus-throwing contest.

______________________29. King with the "Golden Touch"

______________________30. Was tested by her husband for her faithfulness after he had been gone for several years.

Explain what is meant by the word "Odyssey"--give both the original and the modern meaning.

DISCUSSION QUESTIONS ON PHILOSOPHY

1. Who were the Sophists, and how did they make their living? What was one of the chief differences between the Sophists and Socrates?

2. Socrates' way of teaching has been called "inductive." He described it as being somewhat like a midwife. Explain the Socratic method. How many of your teachers have used the Socratic method? What is your reaction to it?

3. How could a playwright like Aristophanes harm Socrates' reputation? Do you consider the arts to be an important propagandistic tool? Explain (p. 425).

4. Why would poets, craftsmen, statesmen, and orators turn against Socrates?(p. 429).

5. Socrates' defense included:
   a. Calling his accusers liars.
   b. Pointing out how the accusers were prejudiced against him.
   c. None of their charges were specific.
   d. None of his former students accused him. There were no witnesses for the prosecution.
   e. All of the above

6. Why does Socrates suggest that if he were really a stranger to them, they would not treat him so harshly. Does this sound like what Jesus said about a prophet in his own land? Explain (p. 424).

7. Do you think Socrates was an atheist? Consider the following quotations:

   p. 434 "You are wrong, my friend, if you think a man with a spark of decency in him ought to calculate life or death; the only thing he ought to consider, if he does anything, is whether he does right or wrong, whether it is what a good man does or a bad man."

   p. 535 "Many thanks, indeed for your kindness, gentle men, but I will obey the god rather than you, and as long as I have breath in me, and remain able to do it, I will never cease being a philosopher..."

   p. 443 "For if I say that this is to disobey the god, and therefore I cannot keep quiet, you will not believe me but think I am a humbug."

   Answer in terms of these quotes.

8. Do you notice any belief in a life after death for Socrates? Find it in the book and write it down with the page number.

9. On page 444, Socrates says: "No gentlemen, the difficult thing is not to escape death...but to escape wickedness--that is much more difficult, for that runs faster than death. And now I, being slow and old, have been caught by the slower one; but my accusers, being clever and quick, have been caught by the swifter: badness." Paraphrase this paragraph.

10. Why is the Apology considered a literary masterpiece and one of the greatest philosophical writings of all time? Who wrote it? Is this the only case you know where a follower writes down the words of the master for those who came after? Explain.

11. What does the word "apology" mean in this instance?

12. Imagine youself as a lawyer. How did Socrates hurt himself by his defense? Was this deliberate? Why or why not? How would you have handled his case?

13. Composition--to be turned in on a separate sheet of paper tomorrow at the beginning of class.

Write a character sketch of Socrates. Include his appearance as well as his personality. Include the values you think were most important to him.

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GROUP MOSAICS

QUESTIONS ON OEDIPUS THE KING

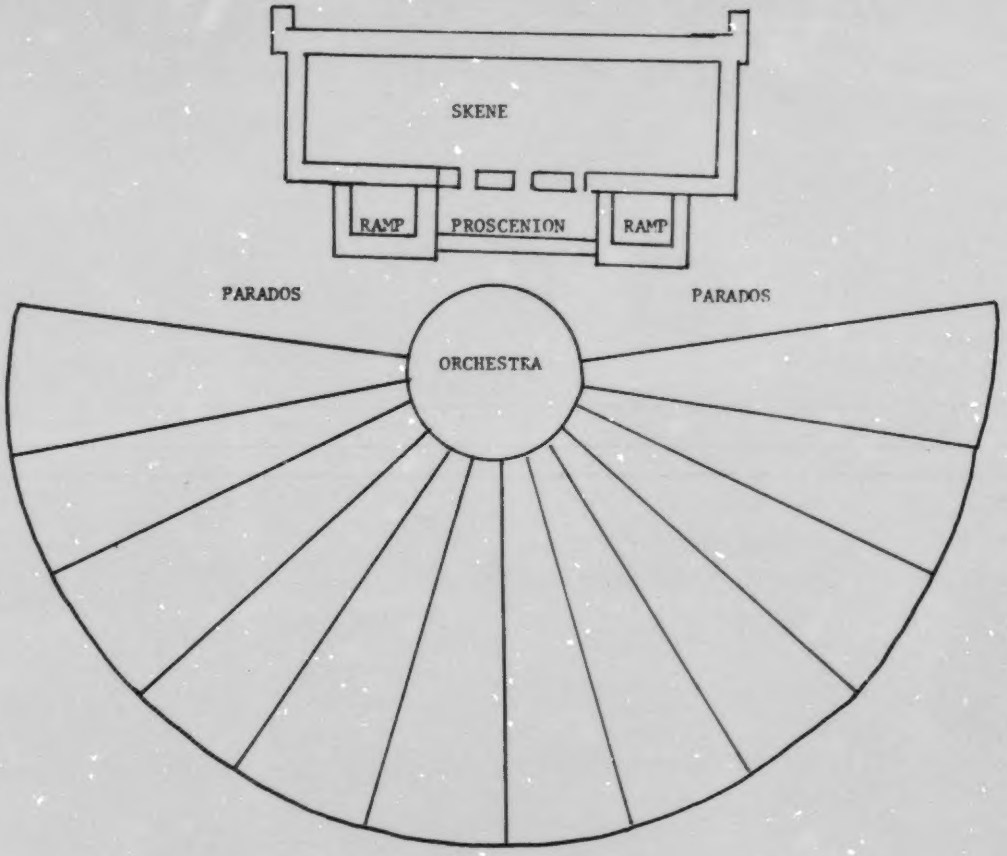
1. Is there any character in this play whom you admire? Explain why. If there is not one, explain why.

2. Whom do you pity most in the play? Explain your reasons.

3. In what ways did this play differ from the stories of crime, horror, and violence we see in the movies today?

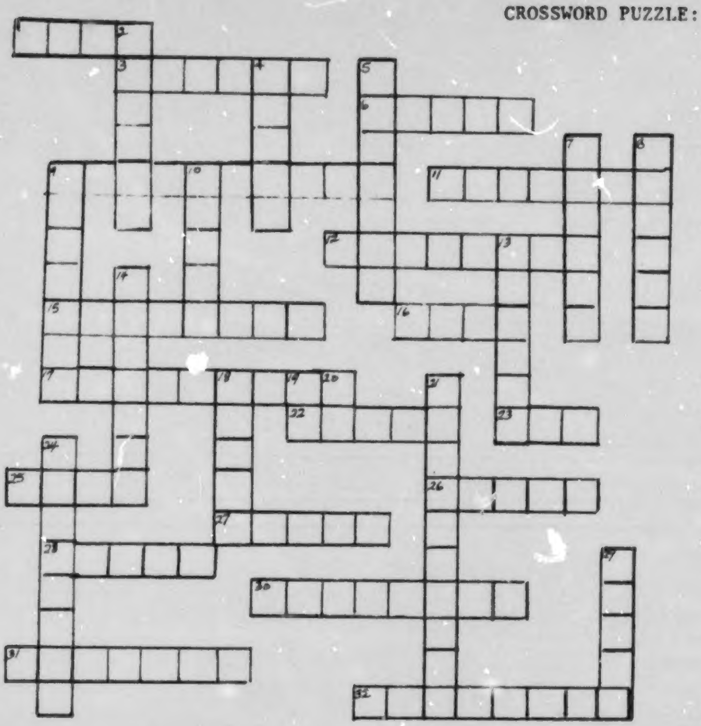
4. What is Oedipus' "tragic flaw"? How did it contribute to his downfall?

5. In tragedies, the main character changes in the progress from the beginning to the end of the play. How does Oedipus change? (other than physically)



GREEK AMPHITHEATRE

CROSSWORD PUZZLE: GREEK MYTHOLOGY



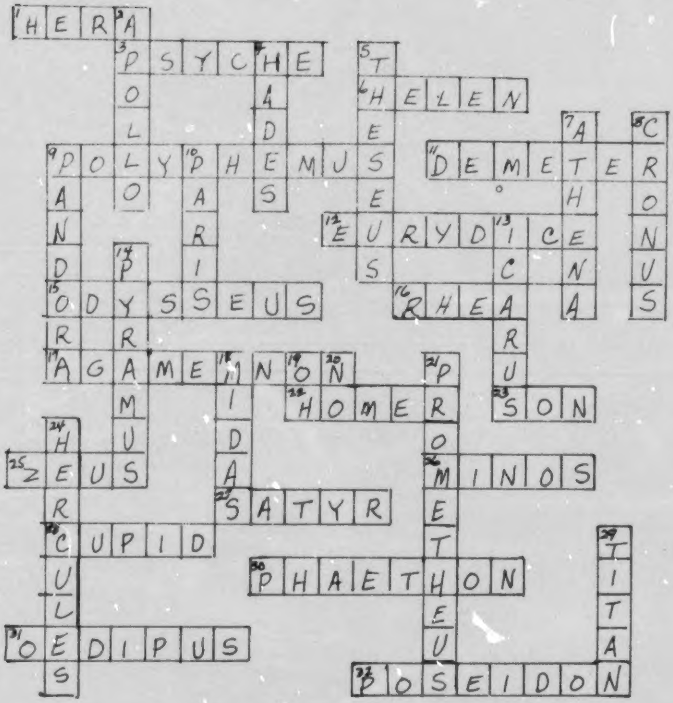
Directions: Fill in the correct terms by using the clues provided.

ACROSS

1. Queen of the Olympian gods
3. Her name means "soul"
6. Woman for whom Trojan Was was fought
9. One-eyed giant
11. Goddess of the harvest-lost her daughter to Pluto
12. Almost rescued by Orpheus
15. Took him ten years to get home
16. Married to 8 down
17. Greek king who was killed by his wife on his return from Trojan War
22. Poet who wrote the Odyssey
23. When Odysseus returned and saw Telemachus, he said, "Hello, _________"
25. Married to 1 across
26. King who housed the Minotaur
27. Pan was one of these
28. Had a love affair with 3 across
30. Son of the sun god. Lost his life trying to drive the sun-chariot.
31. King who blinded himself when he realized he had killed his father and married his mother.
32. God of the waters and oceans

DOWN

2. the sun god
4. the god of the underworld
5. Slayer of the Minotaur
7. Goddess of wisdom
8. King of the Titans--the elder gods
9. First woman created
10. Fellow who started the Trojan War
13. Flew too close to the sun
14. Loved and lost Thisbe
18. Had the "Golden touch"
19. Exclamation
20. The answer is _____
21. Created man
24. Managed to finish the 12 labors
29. Prometheus was a __________



KEY TO GREEK MYTHOLOGY PUZZLE

IDENTIFICATION QUIZ ON FAMOUS GREEKS: In the space beside each name below, write an identification of the person. Some of the names are mythological as well as historical. Tell the importance of the person if possible.

1. Dionysus
2. Pericles
3. Socrates
4. Sappho
5. Democritus
6. Pythagoras
7. Plato
8. Sophocles
9. the Muses
10. Athena
11. Homer
12. Aristotle
13. Odysseus
14. Zeus
15. Oedipus
16. Apollo
17. Prometheus
18. Agamemnon
19. Paris
20. Kallicrates and Ictinos

In the space below, explain the differences between Classicism and Romanticism:

EVALUATION OF FIRST SEMESTER

HUMANITIES I

Please answer the following truthfully. Do not put your name on this form. If you have other comments, please put them on the back of this sheet.

What areas of our study this semester did you consider most important academically? Which ones were most enjoyable? Rank the following areas of study on both criteria by using 1 as your first choice (the best), 2 as second best, etc.

ACADEMIC	ENJOYABLE	
_____	_____	Research paper on tribal cultures
_____	_____	Study of origins of man (anthropology, Bible, myths)
_____	_____	Introduction to Humanities (art, music, poetry)
_____	_____	Primitive Mask-making experience
_____	_____	Novel presentations in Tribal Unit
_____	_____	Collage or creative writing assignment on masking your identity.
_____	_____	Greek mythology reports
_____	_____	Philosophy: Socrates and Plato (the Apology)
_____	_____	Greek art and architecture
_____	_____	Greek drama: Oedipus Rex
_____	_____	Adaptation of myth in group play -writing and acting
_____	_____	Classicism vs. Romanticism - Neoclassicism
_____	_____	Group mosaics

Answer briefly:

1. What do you think is the greatest strength of the Humanities program?

2. What do you think could be improved in the Humanities program?

Circle the following to rate the speakers, teaching methods, and units of study below: Use these numbers: 1= poor, 2= fair, 3= good, 4= very good, 5=superior

1 2 3 4 5 The Tribal Unit as a whole.

1 2 3 4 5 The Classical Man Unit as a whole.

1 2 3 4 5 Small-group discussion.

1 2 3 4 5 Whole-class discussions.

1 2 3 4 5 Slide shows, records, filmstrips, films used in both units

1 2 3 4 5 Use of the notebook for grading purposes and organization of facts

1 2 3 4 5 Research projects or creative projects instead of tests

1 2 3 4 5 Class presentations of plays, reports, etc.

1 2 3 4 5 Guest speakers

1 2 3 4 5 Reading of novels and magazines.

1 2 3 4 5 Lectures - Mrs. Stafford

1 2 3 4 5 Art projects

1 2 3 4 5 Compositions, essays, creative writing assignments

1 2 3 4 5 Puzzles and exercises

1 2 3 4 5 Learning to evaluate films, slide shows, art exhibits, etc.

What do you think you will benefit the most from in years to come? (Can be a unit, a section of a unit, a teaching method, or a novel--anything that made an impression on you.)

What is the greatest obstacle to your making a better grade in Humanities I?

RENAISSANCE MAN

The Classical Man unit begins with a discussion of the factors leading to the Renaissance and continues with a study of the philosophy, the drama, the art, and the music of the Early and High Renaissance. Students are taught the principles of design and color theory in order to better evaluate the art of the Renaissance and of later periods. In all the art forms, the Renaissance is shown as contributing heavily to the spirit and philosophy of the modern world.

OBJECTIVES: The student will

Point out ways in which the Renaissance influenced modern man in his thinking and in his art.

Explain the underlying philosophy of the Renaissance and note its exceptions in the advice of Machievelli.

Explain what is meant by the term "Renaissance Man " and give examples.

Analyze works of art by discussing composition and design,color, and perspective.

Use the principles of design, aerial perspective, and color theory in simple collages.

Discuss how Renaissance Man built upon Greek and Roman classicism yet brought a new freedom and individualism to man.

Discover the new forms of music, art, and literature during the Renaissance.

RENAISSANCE MAN

ACTIVITIES:

1. Introductory

Introduction to the Renaissance: The teacher introduces the objectives of the new unit and lectures concerning the factors that began in the Middle Ages and led to the development of the Renaissance in Italy. **A video-cassette, "Spirit of the Renaissance," is shown.**
Magazine: Florence and the Early Renaissance: Art & Man Magazine. Students read the magazine and answer questions about the Early Renaissance. The teacher discusses these answers with the class and points out the use of perspective and anatomy in the magazine. The students are led inductively to define the term "Renaissance Man."

Slide Show: Man Creates for Love or Money: This is the third in a three-part slide show entitled Man Creates. The slide show illustrates how the attitudes of the artists and patrons changed in the Renaissance and traces this influence up to the 20th century. The slide show is discussed and evaluated.

2. Developing

a. Art: The nine weeks project is introduced, which is a critical analysis of an artist's work. The student must analyze and present the work of an artist before the class. Lists of art terms and periods of art are distributed. The teacher demonstrates how to give a critical analysis to the students.

Design principles, color, and perspective: The teacher explains and shows examples of the use of the principles of design, color, and perspective. Both slides and teacher-made examples are used. Students are grouped into pairs to solve specific problems in color and design and present their solutions to the class.

Film: Space. This short film illustrates the use of both aerial and linear perspective. The film is discussed and evaluated.

Slide-lectures. The teacher gives two slide-lectures: one on the Early Renaissance and one on the High Renaissance. A filmstrip is shown on Leonardo da Vinci.

Magazine: Michelangelo - Quest for Identity, Art & Man Magazines. The students read and discuss this magazine. The teacher uses this opportunity to discuss Machievelli and Savonarola in preparation for the next topic, philosophy.

b. Renaissance Philosophy: The teacher gives an introductory lecture on Machievelli and The Prince and fits the book into the overall texture of the Renaissance period. Students are divided into groups of three and are required to read only certain chapters of the book, answer open-ended questions,and discuss their answers in front of the whole class.

A guest speaker visits the class and speaks on the Protestant Reformation and the Counter-Reformation and their impact on today's religions.

c. Renaissance Drama: A lecture on Renaissance Drama includes the evolution of the stage from Middle Ages to Elizabethan England, types of dramas performed in Italy and England, and the development of acting companies. The teacher concludes by introducing the students to Christopher Marlowe and the Faustus legend.

Students read "The Tragedy of Dr. Faustus" by Christopher Marlowe in parts and listen to a recording of the last scene. Difficult syntax and meanings are cleared up as the students read, and both the content and the structure of the play are explained.

Composition assignment: Students choose from a list of questions and write a composition using examples and quotations from the play.

d. Renaissance Music: The characteristics and accomplishments of Renaissance music are explained. Students listen to examples of sacred and secular music from the Renaissance. If time, the choir is asked to come and sing madrigals and motets for the class. A guest musician visits and shows her collection of recorders. She teaches the class to play a simple round on inexpensive recorders. Handouts of musical terms pertaining to the Renaissance are distributed and discussed.

3. Culminating

a. A puzzle is given to test retention of knowledge. Students should first fill in all the answers they can without reverting to their notebook, and then they may use notes to finish the puzzle.

b. Each student discusses a slide by the chosen artist in front of the class. The analysis should take at least five minutes each.

c. Students evaluate the unit orally by reviewing the objectives.

MATERIALS:

Guest speakers
Duplicated handouts

Slide shows: Man Creates for Love or Money, Part III
The Center for the Humanities, Inc.
Communications Park, Box 1000
Mount Kisco, New York 10549

Selected slides - Renaissance art and sculpture and later periods

Recordings: from The Renaissance -The Story of Great Music, Time Life Books
Susato, "Rondo and Saltarello,""Allemainge"
Byrd, "This Sweet and Merry Monthoof May", "O Quam Gloriosum"
Buxtehude, "Prelude and Fugue in G Minor"
Monteverdi, "Gloria"
Tallis, "Jesu Salvator Saeculi"
Schutz, "Christmas Oratorio"

Art and Man Magazines: Florence and the Early Renaissance
Michelangelo - Quest for Identity

Film and Filmstrips: Space, B.F.A. Educational Media
I, Leonardo, IBM
Spirit of the Renaissance (videocassette)

Texts and References:

Borea, Evelina. High Renaissance. New York: McGraw-Hill Publishing Co., 1963.

Brockett, Oscar G. The Theatre: An Introduction. New York: Holt, Rinehart and Winston, 1965.

Durant, Will. The Renaissance. New York: Simon and Schuster, 1953.

Gould, C.H.M. Early Renaissance. New York: McGraw-Hill Publishing Co.,1965.

Janson, History of Art. New York: Harry N. Abrams, Inc., 1971.

Machiavelli, Niccolo. The Prince, Translated by Christian E. Detmold. New York: Airmont Publishing Co., Inc., ed. 1965.

Marlowe, Christopher. The Tragedy of Dr. Faustus, ed. Louis B.Wright, New York: Washington Sq. Press, Inc.,1959.

McGehee, Thomasine. People and Music. Boston: Allyn and Bacon, Inc. 1968.

Sachs, Curt. Our Musical Heritage. New Jersey: Prentice-Hall, Inc. 1955.

Werner, Alfred. German Painting. New York: McGraw-Hill Pub. Co., 1964.

FLORENCE AND THE EARLY RENAISSANCE

1. How did Brunelleschi use his knowledge of Roman architecture to build the dome for Florence's cathedral?

2. Florence has been called the birthplace of the Renaissance. Give several reasons why the Renaissance developed here rather than in some other city state.

3. The dictionary defines humanism as "the intellectual and cultural movement that stemmed from the study of classical Greek and Latin literature and culture during the Middle Ages and was one of the factors giving rise to the Renaissance; it was characterized by an emphasis on human interests rather than on the natural world of religion."

   How was the conception of man changed by the humanism of the Renaissance?

4. Who was the ruling family of Florence? Why was Lorenzo of that family called "The Magnificent"?

5. Identify the following and tell their contributions to the Renaissance:

   Petrarch -
   Giotto -
   Donatello -
   Alberti -
   Botticelli -

6. Look at the relief carving on page 11. How did Ghiberti achieve the illusion of depth? Name several devices that he used.

7. How is linear perspective used in the painting of the Annunciation on page 10?

8. In your own words, explain the differences between the three sculptures of David on pages 14-15.

NINE WEEKS RESEARCH PAPER - RENAISSANCE MAN

Choose the name of an artist from the following list. Research his life and style of painting and analyze one of his paintings in a typed, or written in ink, research paper. The paper will be written according to the outline which follows. A cover sheet, outline, essay, and bibliography must be included in the research paper. Give credit within the context of the paper when using someone else's words or opinion, but footnotes are not necessary. The papers are due March 12th, and will not be returned.

OUTLINE

I. The artist
  A. Background information
    1. Nationality
    2. Period of time in which he lived
    3. Pertinent facts about parents, family, social class, etc.

  B. Influences on his art
    1. Major political and/or economic events which may have influenced his art.
    1. Personal events, including important teachers, which may have influenced his style or subject matter.

  C. His work
    1. Stages of development
    2. Major style (Neoclassic, Baroque, Romantic, Realist, Naturalist, Mannerist, Impressionist, Post-Impressionist, Surrealist, Expressionist, Cubist, Pop-artist, Geometric Abstractionist)
    3. Most important works

II. Analysis of art work
  A. Title, subject, and meaning
    1. What is the title and how is it relevant to the painting?
    2. What is the painting's subject and how is it represented?
    3. What is the meaning or purpose of the painting?
  B. Medium and technique
    1. Medium and support used
    2. Style of application
  C. Composition
    1. Design principles
      a. Unity
      b. Variety or contrast
      c. Emphasis
      d. Rhythm
      e. Balance
    2. Color and value
      a. Hue - color scheme
      b. Value and contrast -high or low key, minor or major contrast
      c. Intensity

        - d. Mood
    - 3. Space
        - a. Shallow or deep
        - b. Use of perspective
            - (1) Aerial
            - (2) Linear
        - c. Negative spaces

- D. Judgment
    - 1. Does the artist accomplish his purpose?
    - 2. Does this painting have some meaning for you? Explain.
    - 3. Is there anything about the painting that disturbs you? Explain.

ARTISTS

El Greco
Rembrandt van Rijn
Vermeer
Caravaggio
Poussin
Rubins
de Hooch
Hals
Velazquez
Tiepolo
Watteau
Boucher
Chardin
Fragonard
Hogarth
Gainsborough
Reynolds
Stuart
David
Ingres
Goya
Gericault
Delacroix
Constable
Turner
Cole
Millet
Daumier
Courbet
Manet
Monet
Pissarro
Renoir
Degas
Morisot
Cassatt
Wyeth

Whistler
Cezanne
Seurat
Toulouse-Lautrec
Van Gogh
Gauguin
Blake
Rossetti
Homer
Eakins
Munch
Picasso
Matisse
Henri Rousseau
Matisse
Rouault
Kirchner
Kandinsky
Beckmann
Modigliani
Braque
Duchamp
Mondrian
Chagall
Dali
de Chirico
Ernst
Klee
Miro
Rockwell
Hoffmann
Pollock
Kline
O'Keefe
Hopper
Wood
Rothko

RENAISSANCE ART TERMS

chiaroscuro	Italian term meaning the arrangement of light and dark in a picture
commission	A thing to be done by one as an agent for another; authorization or command to act as specified
counterpoise	The disposition of the parts of the body so that the weight-bearing leg is distinguished from the free leg resulting in a shift in the axis between the hips and the shoulders.
fresco	Technique of wall painting wherein the pigment is mixed with water and applied to a freshly plastered area of a wall.
genre	A category of art characterized by a certain form, style or subject matter; a class of painting or other art depicting everyday life, such as a domestic interior or a rural or village scene.
glaze	A layer of transparent pigment painted over an opaque layer.
impasto	Technique of applying thick layers of paint onto canvas so that ridges of paint are built up. Usually applied with a painting knife.
Medium, media	The material which is used for art, as pencil, oil paint, wire.
Negative shapes	The area surrounding an object
Patron	A wealthy or influential supporter of an artist or writer
Perspective	An illusion of depth on a two-dimensional surface. There are two kinds: Aerial Perspective--the illusion of depth caused by tone and color changes which are observable in objects receding from the viewer. Owing to the density of the atmosphere, all tone contrasts are muted and all colors are grayed down. Linear Perspective - the illusion of depth caused by lines converging to a vanishing point on a horizon line. One point perspective has one vanishing point; two point has two.
Positive shapes	The area occupied by an object.
Scumble	Technique of painting in which opaque paint is applied over an already dry layer of paint so that the under layer shows through.
Secco	A technique of wall painting on dry plaster.

PERIODS OF ART

Mannerism	A term developed in the 20th century to describe the artistic manisfestation of art from 1520-1600. Characteristics are: 1. human figures in strained poses, distorted and elongated. Muscles are sometimes grossly overemphasized. 2. Exaggeration of facial expression, gesture, and lighting. 3. Attempt to conquer new fields of emotional expressiveness.
Baroque	Period following the Renaissance--a union of arts and architecture. Characterized by the ornate, the unusual, strong contrast of light and dark, theatrical effects in paintings and sculpture.
Rococo	Period following the Baroque--paintings contrasted with the Baroque. Whereas the Baroque was dark and dramatic, Rococo was light, airy, and feminine. Subject matter was the nobility at play. Graceful curves predominated.
Neoclassic	Period during the 18th century --the Age of Reason. Artists tried to copy Greek ideals of Classicism: ideal beauty, calm, dignified art. No emotion is shown. The paintings look almost like frozen statues.
Romanticism	Style of art in the 19th century that appeared in music and literature as well as in painting. Characterized by nationalism and patriotism. Used fluid brush strokes, individual style, interest in the past and in the supernatural--often mystical and mysterious. Also showed an interest in the common man and the land. Much landscape painting of savage, uncivilized country done during this time. Idealized the simple and uncultured life.
Realism	Art that shows life as it is. Naturalism shows the life of the lower parts of society, rather than middle or upper classes. It is also an objective reporting of details, not subjective. Popular during all times.
Impressionism	Style of art in the 19th century that stressed light and atmosphere. Used short brush strokes, dabs of color that were not blended. The eye blended the colors together. No black was used. Many landscapes were painted during this time, usually out-of-doors.
Post-Impressionism	Group of artists following the Impressionist period were called Post-Impressionists. They began as Impressionists, but developed a wide range of individuality. The only characteristic in common was a sense of form.

Expressionism	The use of emotion in painting rather than intellectualism. Artists used exaggeration, distortion, often unreal colors in order to be more expressive. Includes Fauvism, The Blue Rider, and German Expressionism
Cubism	Parent of all abstract art forms, it grew out of the efforts of Picasso and Braque to replace the purely visual effects of Impressionism. Sought to represent the whole structure of any object and its position in space. This meant that more than one view of an object was shown.
Regionalism	Form of realistic art in which the subject matter and style relates to a particular region of the country, such as Western or Mid-Western.
Romantic Realism	A form of realism in which a story is told or emotions are expressed in the painting.
Abstract Expressionism	American art from the 1950's on was basically Abstract Expressionism. This style allowed the subconscious to express itself by the operation of involuntary shapes and dribbles of paint. Also includes later manisfestations such as Color Field painting, and Stain Painting.
Surrealism	Name given to that which expresses the true process of thought. Artists based their thought on findings of Freud about dreams and the unconsciousness. Fantastic art, mostly consisting of a blend of real and unreal shapes. Two different kinds: biomorphic and geometric.
Pop-Art	American art form that spread to Europe--consists of making the everyday objects of modern life important by enlarging them, exaggerating them, and duplicating them over and over again. Found in sculpture and painting.
Op-Art	A form of art in which the psychological and physiological effects of color and shape are explored. Optical illusion.
Photo-realism	A form of realism in the 10th century in which the artists work mainly from photographs, and in which the art is so super-realistic that underlying meanings are suggested.

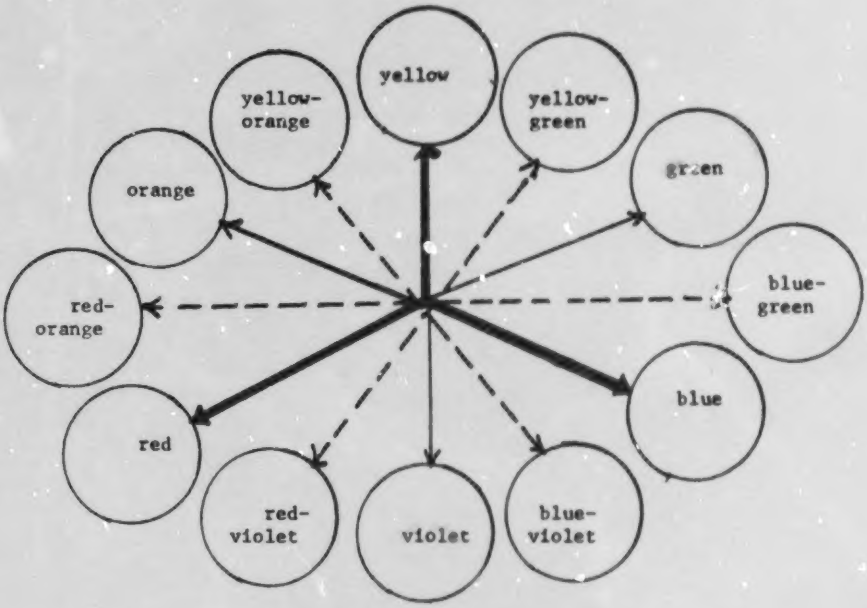
SLIDE LIST - EARLY RENAISSANCE ART

1. Giotto - Pieta
2. Massaccio - The Holy Trinity
3. Uccello - The Battle of San Romano
4. Fra Lippo Lippi - Adoration of the Kings
5. Fra Angelico - The Transfiguration
6. Veneziano - The Annunciation
7. Castagno - The Last Supper
8. Botticelli - Pallas and the Centaur
9. Botticelli - The Birth of Venus
10. Francesca - The Resurrection
11. Perugino - Christ's Charge to Peter
12. Mantegno - The Crucifixion
13. Messina - The Crucifixion
14. Master of Flemalle - The Bad Thief
15. Master of Flemalle - The Nativity
16. Jan Van Eyck - Ghent Altarpiece
17. Jan Van Eyck - " detail
18. Jan Van Eyck - Madonna of Chancellor Rolin
19. Bosch - The Garden of Delights
20. Durer - Portrait of Michael Wolgemut
21. Durer - The Four Apostles
22. Holbein - Meyer Madonna
23. Holbein - Edward VI as a Child
24. Breugel - Land of Cockayne
25. Breugel - The Harvesters

SLIDE LIST - HIGH RENAISSANCE

1. Leonardo da Vinci	The Madonna of the Rock
2. "	The Last Supper
3. "	detail
4. "	St. Anne, Virgin and Child - cartoon
5. "	St. Anne, Virgin and Child
6. "	" detail
7. "	Mona Lisa
8. Michelangelo	Statue of David
9. "	Sistine Chapel (1/3 of ceiling)
10. "	"
11. "	First Day of Creation from Sistine Chapel
12. "	The Creation of Adam
13. "	The Flood
14. "	Jeremiah
14. "	The Last Judgment
15. "	" detail
16. "	Detail
17. "	St. Peter's Basilica
18. Raphael	The Alba Madonna
19. "	La Bella Jardiniere
20. "	The School of Athens
21. "	Detail
22. Titian	The Miracle of St. Anthony
23. "	Young Man With A Gauntlet

THE COLOR WHEEL



➡ = Primary colors

→ = Secondary colors

⇢ = Intermediate colors

Colors adjacent to each other on the color wheel are Analogous.

Colors opposite each other on the color wheel are Complements.

Colors which divide the wheel into thirds are Triads.

A color scheme in which there is only one color or hue is Monochromatic.

A color scheme in which the complement of a dominant color is split, thereby using one color on each side of the complement is called a Split-Complementary Color Sche

Warm colors are red, yellow and orange. Cool colors are blue, green, and violet. Warm colors are said to advance, cool colors recede.

COLOR AND DESIGN EXERCISES

EXERCISE I: Using scrap pieces of colored construction paper, glue, and scissors, make an arrangement of the color wheel matching colors as nearly as possible. Make sure that primary colors, secondary colors, and intermediate colors are stressed. This should be as creatively done as possible, and a round color wheel is to be avoided. Use design principles.

EXERCISE II: Using scrap pieces of colored construction paper, glue, and scissors, plan a design using the principles of design, but use only one set of complementary colors. Neutrals, or variations of value and intensity may be used also.

EXERCISE III: Using scrap pieces of colored construction paper, glue, and scissors, plan a design using the principles of design, but only analogous color No more than three hues may be used, but any variations of values or intensities may be used.

EXERCISE IV: Same as above but use only monochromatic color scheme. Be sure to use the principles of design.

EXERCISE VI Same as above but use only triad color scheme. Use principles of design.

EXERCISE VI: Same as exercise III, but use split-complementary color scheme.

EXERCISE VII: Make a composition using pastels or crayons which is high-key, and major contrast. Use the principles of design.

EXERCISE VIII: Make a composition using pastels or crayons which is low-key, and major contrast. Use the principles of design.

EXERCISE IX: Make a composition using pastels or crayons which is high-key and minor contrast. Use the principles of design.

EXERCISE X: Make a composition using pastels or crayons which is low-key and minor contrast. Use the principles of design.

EXERCISE XI: Make a composition in which the negative shapes are as important as the positive shapes. Divide the page into half, and on one side, make the shapes positive, and reverse on the other side. Use the same objects on both sides.

EXERCISE XII: Make a composition using scraps of construction paper, and as many of the ways to show aerial perspective as possible: overlapping shapes, placement, detail, size, color, and value. Use the principles of design.

DISCUSSION QUESTIONS ON THE PRINCE

Instructions: Read the entire chapter assigned. Use a dictionary to define any words you are not familiar with. Divide your group up so that each person is responsible for at least one part of a question. Discuss the questions intelligently and fully. Then share your answers with the class.

Each student must write the answers to each question and file them in his notebook.

CHAPTER 14, pp. 73-75

1. p. 73 "A prince, then, should have no other thought or object so much at heart, and make no other thing so much his special study, as the art of war and the organization and discipline of his army; for that is the only art that is expected of him who commands."

Do you agree with this statement? Why or why not? What other things might be expected of a commander in our modern times? Why are these things concerns today but might not have been concerns in the Renaissance?

2. p. 73 "Among the other causes of evil that will befall a prince who is destitute of a proper military force is, that it will cause him to be scorned; ... For when there is disdain on the one side and mistrust on the other, it is impossible that the two should work well together."

a. What does Machiavelli mean by this statement?

b. How does this statement apply to the "cold war" today? (or detente)? Why is the study of war also essential even in times of peace?

c. Warfare in Machiavelli's lifetime was carried on by horseback and on foot, with spears, swords, and primitive cannons. Does the existence of nuclear arms change the situation in any way, or should a ruler still be "master of the art of war"?

3. p. 74-75 Why should a ruler know his country well, and why should he study history? Is this still important for a ruler today? Why or why not?

CHAPTER 17, p. 81-84

1. "This then, gives rise to the question 'whether it is better to be beloved than feared, or to be feared than beloved.' It will naturally be answered that it would be desirable to be both theone and the other; but as it is difficult to be both at the same time, it is much more safe to be feared than to be loved, when you have to choose between the two."

a. Is is better for an authority to be "feared" than loved? Why or why not?

b. Do we respond more to authority that we fear rather than love? Define fear and love.

c. Is there an alternative? Explain.

d. Are there situations in our life today in which it would be better to be feared than loved? Give examples.

2. "For it may be said of men in general that they are ungrateful and fickle, dissemblers, avoiders of danger, and greedy of gain. So long as you shower benefits upon them, they are all yours; they offer you their blood, their substance, their lives, their children, provided the necessity for it is far off; but when it is near at hand, then they revolt. And the prince who relies upon their words, without having otherwise provided for his security is ruined; for friendships that are won by rewards, and not by greatness and nobility of soul, although deserved, yet are not real, and cannot be depended upon in time of adversity."

a. Are men still the same in our society as Machiavelli thinks in the first sentence? Are these qualities present in everyone?

b. What benefits do we receive from our friends?

c. Do you have any friends whom you could count on for help in any emergency? If so, how long have you known them? What makes them loyal to you?

d. How does one gain real friends? How does one become a real friend?

3. "Besides, men have less hesitation in offending one who makes himself beloved than one who makes himself feared; for love holds by a bond of obligation which, as mankind is bad, is broken on every occasion whenever it is for the interest of the obliged party to break it.But fear holds by the apprehension of punishment, which never leaves men."

a. Do we hesitate to offend those whom we fear before those we love? Discuss.

b. Do we break the obligation held by love when the occasion commands it? Discuss.

c. Do you believe that men are motivated by the fear of punishment? Give examples of other methods of motivation. Would Machiavelli agree with them?

d. Do you obey your parents because you fear them or because you love them? Does the fear of punishment keep you from doing what you know they disapprove of?

CHAPTER 18, pp. 85-88

1. "You must know, therefore, that there aretwo ways of carrying on a contest; the one by law, and the other by force. The first is practiced

by men, and the other by animals; and as the first is often insufficient, it becomes necessary to resort to the second."

a. Explain what is meant by this quotation.

b. When will the practice of law become insufficient? Give examples.

c. Is the use of force ever justifiable? Give examples.

d. For what reasons does an animal use force? What about men?

2. "A sagacious prince then cannot and should not fulfill his pledges when their observance is contrary to his interest, and when the causes that induced him to pledge his faith no longer exist. If men were all good, then indeed this precept would be bad; but as men are naturally bad, and will not observe their faith toward you, you must, in the same way, not observe yours to them; and no prince ever yet lacked legitimate reasons with which to color his want of good faith."

a. Explain this quotation.

b. How does Machiavelli justify a prince's breaking faith with his subjects?

c. Do you believe that "men are naturally bad"? Explain.

d. When you say you will do something at a certain time, do you keep your word? Do you ever fail to do this? If you decide to break your word, what is usually the basis for your decision?

e. How does the philosophy of Machiavelli compare with the scams used by the FBI and other agencies of the government or law? Is deception and treachery ever justifiable? Are there ever good reasons to tell lies? Explain.

3. "A prince then should look mainly to winning, and to the successful maintenance of his state. The means which he employs for this will always be accounted honorable, and will be praised by everybody; for the common people are always taken by appearances and by results, and it is the vulgar mass that constitutes the world."

a. How important is "winning"? What constitutes success in our society? What is your idea of success?

b. How does this idea compare with P.T. Barnum's statement that there is a sucker born every minute? Is it inevitable that the "vulgar mass" will be suckered by today's politicians? Do you think that people today are only interested in results, and do not care what means are used to achieve them? Explain.

CHAPTER 25, pp. 119-122

1. "I am well aware that many have held and still hold the opinion that the affairs of this world are so controlled by Fortune and by the Divine Power that human wisdom and foresight cannot modify them; that, in fact, there is no remedy against the decrees of fate, and that therefore it is not worth while to make any effort, but to yield unconditionally to the power of fortune."

a. Discuss the meaning of "Fortune" and "Divine Power." Can you believe in both at the same time?

b. Is it true that there is no remedy against the decrees of fate? How do you feel about the advice to "yield unconditionally to the power of Fortune"? Does Machiavelli think that a prince should do this?

2. "...the prince who relies entirely upon fortune will be ruined according as fortune varies. I believe, further, that the prince who conforms his conduct to the spirit of the times will be fortunate; and in the same way will he be unfortunate, if in his actions he disregards the spirit of the times."

a. What does Machiavelli mean by the "spirit of the times"? Give an example of a leader in today's society who has "conformed his conduct to the spirit of the times." How has this hurt or helped him?

b. Why should a man not always be cautious?

3. "But, on the whole, I judge impetuosity to be better than caution; for Fortune is a woman, and if you wish to master her, you must strike and beat her, and you will see that she allows herself to be more easily vanquished by the rash and the violent than by those who proceed more slowly and coldly."

a. What do you think Machiavelli's conception of women is?

b. Has the opinion of men toward women changed in this day? Explain.

c. Is it true that a woman wants to be treated roughly?

d. Despite Machiavelli's reference to womanhood, do you agree with the statement?

COMPOSITION ASSIGNMENT - DR. FAUSTUS

You may choose the first question below and write a long essay on this topic, or choose the three shorter questions which follow. Whether you choose the long essay or the three shorter ones, your composition should be at least three paragraphs long in its entirety. You may use your book and/or your notes.

I. Describe Faustus's character at the beginning of the play--both his admirable and his not-so-admirable qualities. Then trace his gradual deterioration until the catastrophe at the end of the play. Give examples from the play to illustrate your answer.

II.

Explain how Faustus is a "Renaissance Man." What was it that caused so many Renaissance men, such as Michelangelo and Marlowe, to find themselves in conflict with religion in much the same way as Faustus?

What is ironical about Faustus's use of his magical powers? Give examples from the play to illustrate your answer.

Name the seven deadly sins and show how Marlowe illustrated these in the actions of Faustus and others.

MORE MUSICAL TERMS

Anthem	Motet of the Anglican Church. Catholics use hymns and Lutherans chorales.
Aria	Italian for air, or melody. A type of song, elaborate in execution, used in operas, oratorios, and cantatas. An aria by which a singer may demonstrate his versatility is often the emotional high point of an opera.
Arioso	A work for solo voice and accompaniment written in a style between that of recitative and aria.
Canon	A form of polyphony in which a single voice or instrument is echoed by other voices or instruments according to strict rules.
Cantata	From Italian "cantare" to sing. A composition which is sung, and may be a large work for solo singers and chorus with orchestral accompaniment.
Chamber music	Intimate music designed to be performed in a room or small hall by a group of players or singers, all of them soloists.
Chanson	French for song.
Chorale	Form of hymn favored by Martin Luther in the 16th century. Was adapted from plain song but used harmony.
Fugue	Formal composition -polyphonic imitative treatment of a short theme known as the subject. Usually has 4-5 parts: 1. Exposition: Subject is stated, then second voice enters with same melody (answer). First voice continues on with passage called "counter-subject." In this way, all parts are entered until all voices have sung theme once. 2. Counter-exposition: subject and answer are stated in reverse order (not found in all fugues). 3. Episodes or digressions: Parts of the subject and counter-subject are treated canonically and contrapuntally. The purpose is to divert attention from the subject so that it seems fresh on re-entry. 4. Stretti: Subject and answer are introduced each time in closer succession to build up to a climax. 5. Cadence: Final clear statement of subject and re-establishment of tonic key.
Gregorian Chant	Plain song--the earliest ritual music of the Christian Church. It was sung in unison, unaccompanied, and in free rhythm determined by stress of syllables of the text.
Hymn	A song of praise of God with a text not from Scripture but from verses written especially for the purpose.

Libretto	Text of an opera--usually secular
Madrigal	A lyric poem set to polyphonic music. It may employ from three to eight voices usually unaccompanied, though sometimes instruments double the voice parts.
Mass	The form of liturgy used in the Roman Catholic Church, celebrating and mystically repeating the sacrifice of Christ on the cross. It is divided into varying parts (The Proper) and unvarying parts (the Ordinary). The sung parts of the Ordinary have been set to music by many of the great composers.
Motet	In the Middle Ages, a motet was a choral composition in elaborate contrapuntal style which combined two or more melodies with different texts, sometimes in different languages.
Opera	Drama sung with instrumental accompaniment and presented with appropriate scenery, costumes and staging.
Oratorio	Composition on dramatic religious subject designed to be sung by a chorus and soloists and accompanied by orchestra. Requires no action, scenery, or costumes.
Prelude	An orchestral introduction to a play, drama, or opera; also an introduction to a composition or a fugue.
Recitative	A declamatory style of operatic singing in which the dramatic text suggests the line of melody and rhythm.
Toccata	From Latin "toccaro," to touch. A lively display piece for a keyboard instrument that is designed to display brilliant technique.
Suite	A set of compositions based on dance movements played by solo instruments. Also called a Partita.

RENAMISSANCE MAN PUZZLE

K Y F O L E I
R E T N E C I Y B T S P
Y T I N U L I N G I W K R L
S U T S U A F R E S C O Y I H R
Y R D R D X D I V A D N K J D X L V
C A U O R U C S O R A I H C E B E Q U
T X P R L U T H E R T P V K C O T S S O
S D G H E E R A E P S E K A H S R K O G M T
O G L A R G L U T T O N Y D C A E D H N L W
K L A E C N E R O L F S X H O V N Y B I O J
H O M L M A C H I A V E L L I O W I L L E H
R B R Y E L A M R O F N I L T N A H L D U L
M E O B A E D O N A T E L L O A X G U N L Y
R B F D N H S T A G E A L B E R T I C U A K
T Y W O S C I H T O G Q E Y U O O H I O V T
H A E R I A L X U W U C W H L C M F R W
I G X E M C H U M A N I S M A C O E G B
P E T R A R C H W H T R I B E R R I
Y L U S T E S W L T E X P S T H
S M E D I C I W O T T O I G
A N A T O M Y B S B T J
J L S N X I M

Directions: Locate the answers to the following questions in the circle puzzle a ove. Words can be spelled horizontally, vertically, diagonally, and backwards. When you have found the answer to each question, circle the word in the diagram. Be sure to fill in the blanks as well.

1. Monk who influenced Michelangelo and reformed Florence ____________________

2. Wrote THE PRINCE for Lorenzo d'Medici ____________________________________

3. "Renaissance" means ____

4. Italian art term meaning arrangment of light and dark _______________________

5. Philosophy that asserts the dignity and worth of man ______________________

6. The first humanist--the Italian poet _______________________________________

7. Late Renaissance is called the ______________ Renaissance

8. Painted the ceiling of the Sistine Chapel: ______________________________

9. Large cathedrals built in the Middle Ages are called ____________________ cathedrals.

10. 14th century Italian artist whose "Pieta," or "Disposition of Christ" began the use of emotion in art:

____

11. Study of the human figure--a science _________________________

12. First individual genius of the REnaissance-- a sculptor ____________________________

13. City in which the Renaissance was born: ______________________________

14. Painted allegorical "Pallas and the Centaur" which symbolized the Medici family

as patrons of reason: ________________________________

15. The Flemish artists developed the use of ______________ as a painting medium.

16. Painted the "Mona Lisa" _________________________

17. The ruling family of Florence _________________________

18. Painted "The School of Athens" on vatican walls--from the High Renaissance:

____

19. Painted "The Garden of Delights" in three panels--a German artist from the Early Renaissance

____

20. Perspective that makes use of vanishing points on a horizon line: ________________

21. Perspective that makes use of overlapping, size, detail, etc. to show the

illusion of distance. _____________________________

22. Medium using paint on wet plaster ______________________

23. Painting on dry plaster _____________________

24. Location of the Vatican ______________________

25. Chief of the devils: _____________________________

26. German Renaissance doctor who sold his sold to the devil: ______________________

27. Wrote an important treatise on architecture: ___________________________

28. Balance that is symmetrical: ________________________

29. Balance that is asymmetrical: ______________________________

30. This puzzle is in the shape of a _____________________________

31. Marlowe was a contemporary of ____

32. During the Renaissance, a theatergoer who paid a penny to see the drama, and who stood or sat on the ground was called a ____________________

33. Principle of design that means having one idea____________________.

34. German painter who dared to paint old,ugly people. First to be considered an artist rather than a craftsman in Germany.________________________.

35. The focal point in a painting is called the ___________of interest.

36. One of the seven deadly sins, it means eating or drinking more than you need: ________________________

37. Faustus' tragic flaw--his worst sin.________________________________.

38. The popular theater in Italy during the Renaissance was called the Commedia dell __________________.

39. Machiavelli thought that all men were ___________________and that the end justified the __________________________.

40. Lechery means the same as _________________.

41. The most famous theater of Renaissance England was The __________________.

42. Responsible for starting the Protestant Reformation_____________________.

43. Lightness or darkness of a color________________________.

44. If a painting is done all in dark values, it is in _______________key.

45. Faustus was carred off to ______________by devils.

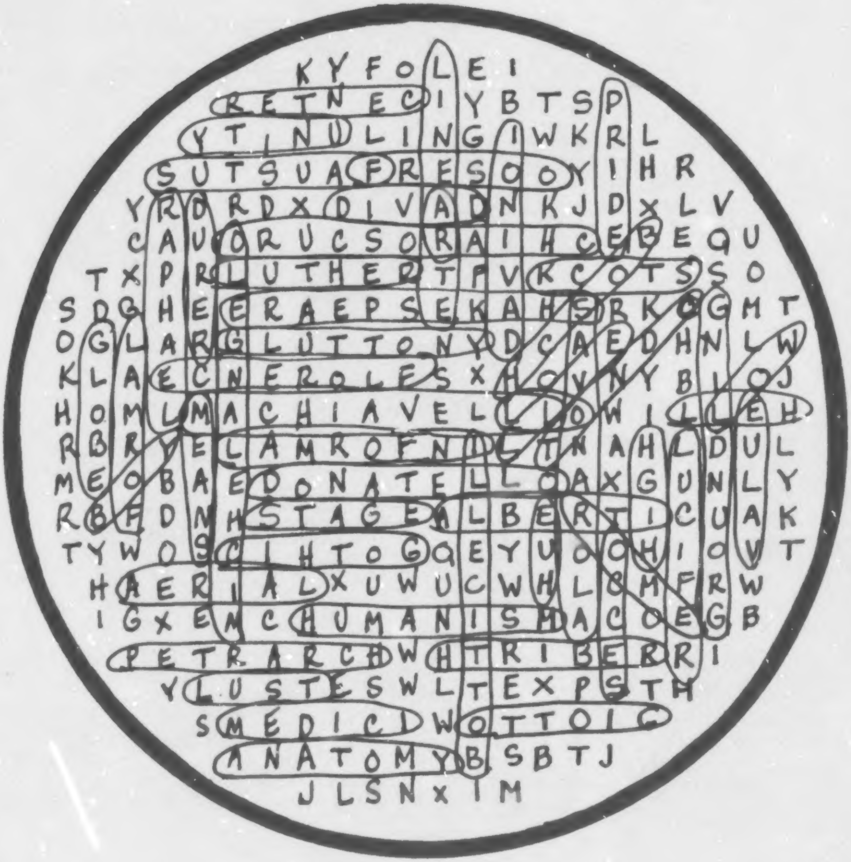
46. During the Renaissance, Juliet in Romeo and Juliet was played by a __________.

47. Michelangelo, Donatello, and Verocchio all sculpted the figure of ___________________, a Biblical hero.

48. Commedia dell arte' characters were all ______________characters, meaning that they always acted according to a set pattern.

49. The name of a color is its _____________________.

KEY



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K Y F O L E I
R E T N E C I Y B T S P
Y T I N U L I N G I W K R L
S U T S U A F R E S O O Y I H R
Y R D R D X D I V A D N K J D X L V
C A U O R U C S O R A I H C E B E Q U
T X P R L U T H E R T F V K C O T S S O
S D G H E E R A E P S E K A H S R K O G M T
O G L A R G L U T T O N Y D C A E D H N L W
K L A E C N E R O L F S X H O V N Y B I O J
H O M L M A C H I A V E L L I O W I L L E H
R B R Y E L A M R O F N I L T N A H L D U L
M E O B A E D O N A T E L L O A X G U N L Y
R B F D N H S T A G E A L B E R T I C U A K
T Y W O S C I H T O G Q E Y U O O H I O V T
H A E R I A L X U W U C W H L O M F R W
I G X E N C H U M A N I S H A C O E G B
P E T R A R C H W H T R I B E R R I
Y L U S T E S W L T E X P S T H
S M E D I C I W O T T O I G
A N A T O M Y B S B T J
J L S N X I M
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MODERN MAN

The Modern Man unit is centered around the problems facing Modern Man and possible solutions to these problems. Developments in the 18th and 19th centuries that led to industrialization, nationalism, modern medicine, and the advance of technology in the 20th century are examined for advantages and disadvantages. The influence of the mass media is explored, and students compare and contrast various news media. Students experiment with simple animation techniques without a camera and develop and present a four-minute film with a rock music background. They learn that the diversity of art forms, with its potential for "overchoice," still reflects the complexity of modern society. Since there is so much that can be studied in a unit such as this, the unit should remain flexible, allowing input from the students and the community.

OBJECTIVES: The student will

List and discuss problems encountered by man in today's society.

Give some probable causes for these problems and suggest some solutions for the future.

Point out how diverse forms of art, music, and literature relate to the complexibilities of modern society.

Learn how the mass media developed in the 20th century, and understand its tremendous influence on society.

Write an original short story based on one modern problem and solve this problem in the plot of the story.

Read and discuss modern literature (novels and short stories) which has its roots in the problems of modern society.

In a group, plan, design, and produce a four-minute animated film by drawing directly on acetate film. Synchronize with a rock music background.

MODERN MAN

ACTIVITIES:

1. Introductory

Slide Show: Philosopher's Ideas that Changed the World. This two part slide show compares and contrasts the philosophies of Jesus, Marx, Darwin, and Freud. The content concentrates on how their ideas completely altered old ways of thinking. After the presentation, students discuss questions in small groups.

Lecture: Transition to the Modern Period: The teacher gives a lecture on the contributions of the 17th, 18th, and 19th centuries to science, government, politics, the arts, and philosophy. With the explosion of knowledge in the 20th century, it is virtually impossible for man to be a "Renaissance Man."

Survey of Modern Problems: Students brainstorm modern problems that threaten both our security and our way of life. A survey form is made of the results of this brainstorming, and students survey people of the community to discover which problems are ranked as most important. Those surveyed are also asked to suggest solutions to the problems, if possible. When the surveys are returned, the results are tabulated and used by the students in planning their nine-weeks projects.

2. Developing

a. The nine-weeks project is introduced. Instruction is given on the elements of a short story: Point of View, Dialogue, Characterization, Atmosphere and Tone, Plot, and Setting. Three short stories, each representing a different point of view, are read as examples and are discussed both for content and structure.

b. Modern Problems: A series of modern problems are studied according to the rankings given them by the survey. Given below are some suggestions for the study.

(1) Foreign Policy: A guest speaker visits the class, explaining the importance of foreign policy and answering questions of the students on current issues. Following this, Future Planning Games, Constructing a Political Philosophy and Determining America's Role in the World are used in small groups.

(2) Nuclear power: Guest speakers discuss why America is in the arms race and what are some alternatives to the stockpiling of nuclear weapons. In addition, the hazards of nuclear energy are examined and alternative energy sources for the future explored. A film, Energy Sources for the 80's, may be shown.

(3) Changing Values: The slide show, Conflict in American Values: Life Style vs. Standard of Living, considers life styles that are divergent from traditional American thinking. Students discuss these styles in small groups. Two Future Planning Games may be used: Determining Family and Sexual Roles and Preventing Crime and Violence.

(4) Fear of Technology: Students explore the pros and cons of a technological society by discussing such items as dependency on machines, loss of identity, unemployment, loss of creativity, more leisure time, less menial chores, better storage of information, better diagnoses, etc. The teacher shows a cartoon filmstrip: Technology: Master or Slave, and encourages discussion. Students read and compare two poems: "Univac to Univac" by Lewis B. Saloman and "Nightmare No. 3" by Stephen Vincent Benet. In order to understand that art and technology are related, the students read the Art & Man Magazine Art, Science, and Technology. This mini-unit is completed by a composition assignment: "Is Technology the instrument of liberation or the instrument of enslavement to future men?"

c. Modern Novel Study: From a list of modern novels, each student chooses one novel to read as a group assignment. When the books are read, the class is divided into groups to discuss the novels according to a study guide. Each group then plans and gives a presentation to the whole class explaining the plot and the meaning of the book.

d. Mass Media Study: The slide show, Media and Meaning: Human Expression and Technology traces the history of media and shows the ways in which the media affect our lives. The teacher conducts a whole-group discussion of the content when the slide show is finished. Students compare and contrast the news media by summarizing major news events as interpreted by the newspaper, the radio, and the TV.

Film study: The film, The Magic Lantern Show & How It Grew presents a brief history of the movies. The first feature film, The Great Train Robbery, is also shown. In addition, the teacher shows slides of famous movies and actors from the 1910's to the 1970's. Differences between the older movies and movies of today are noted.

Film animation: A brief history of animation is given, and examples of early animation toys such as the thaumatrope are shown. Two of Norman McLaren's films are shown and discussed. Examples of cameraless animation done by previous Humanities classes are shown. Students then decide on the musical background, the theme, and the colors for their animated film. They are arranged into four groups and given 40 yards of clear acetate film for each group and plenty of markers and

India ink. Only permanent markers or overhead projection markers will work. When the students have finished drawing directly on the film, the sections are spliced and the film is shown.

Old radio programs: If there is time, students listen to old radio programs before the advent of television. Such programs as "The Shadow," "Fibber McGee and Molly," and the first soap operas are heard.

e. Modern Art: Since students were exposed to some modern art during the Renaissance Man unit, only a short study of modern art is done. The teacher reviews the "isms" of modern art and shows slides from each period or style. Students point out the use of design principles,color schemes, and perspective in the slides. Filmstrips are shown on Pop-Art and Op-Art. The students should appreciate the freedom to experiment that modern artists enjoy; they should also realize that even though most 20th century art is non-representational, it can still be analyzed and evaluated.

f. Modern Music: The teacher reviews terms of music appreciation with the students and relates the "isms" of modern music to the "isms" of modern art. Students listen to examples of serious modern music from the Romantic to the Electronic period. One day is set aside to listen to "The History of Rock," a tape of rock and soul music which dates from 1956.

3. Culminating

The better short stories are read to the class by the teacher. Students point out the elements that make these short stories good and indicate the problem and the solution.

The class evaluates the unit orally based on the objectives met. A final semester evaluation is completed by the students. If desired, an essay examination may be given.

MATERIALS:

Guest speakers
Duplicated handouts

Slide shows: Philosopher's Ideas That Changed the World
Conflict in American Values: Life Style vs. Standard of Living
Media and Meaning: Human Expression and Technology
The Center for the Humanities, Inc.
Communications Park, Box 1000
Mount Kisco, New York 10549

Selected slides of Modern Art
Hand-made slides of movie stills

Recordings: Beethoven, "Moonlight Sonata" - Romanticism
Tschaikovsky "Symphony No. 6" - Romanticism
Strauss, "Variation No. 1," Don Quixote - Realism
Debussy, "Nuages" - Impressionism
Shoenberg, "Three Piano Pieces" - Expressionism
Bernstein, "Fancy Free" - Neoclassic
Babbitt , "Ensembles for Synthesizer" -Serial, electronic
Varese, "Ionization" - Chaotic
"History of Rock" - tape compiled by local radio station
Student examples of rock and experimental music
Great Moments in Radio , **Vol. I and II, Evolution**

Art and Man Magazines: Art, Science, and Technology

Films and filmstrips: Energy Sources for the 80's, Exxon Corporation
Technology: Master or Slave , **Argus Films**
The Magic Lantern Show - Hearst Metratone News
The Great Train Robbery - Blackhawk Films
Dots by Norman McLaren - International Film Bureau
Fiddle-De-Dee " 332 So. Mich. Ave.
Chicago, Ill. 60604

Pop-Art and Op-Art - **EAV**

Novels, short stories, and poems:

Agee, A Death in the Family
Baldwin, Go Tell It on the Mountain
Camus, The Stranger
Guareschi, The Little World of Don Camillo
Koestler, Darkness at Noon
Kosinski, Being There
Lewis, Out of the Silent Planet
Mathis, Teacup Full of Roses
Orwell, Animal Farm
Orwell, 1984
Peck, A Day No Pigs Would Die
Salinger, Catcher in the Rye
Vonnegut, Cat's Cradle
Vonnegut,"Harrison Bergeron"
Benet, "By the Waters of Babylon"
Packer, "Early Morning, Lonely Ride"
Benet, "Nightmare No. 3."
Saloman, "Univac to Univac"

Future Planning Games: Constructing a Political Philosophy
Greenhaven Press Determining America's Role in the World
Determining Family and Sexual Roles
Preventing Crime and Violence

REFERENCES:

Arnason, H.H. History of Modern Art. New York: Harry N. Abrams, Inc., 1977.

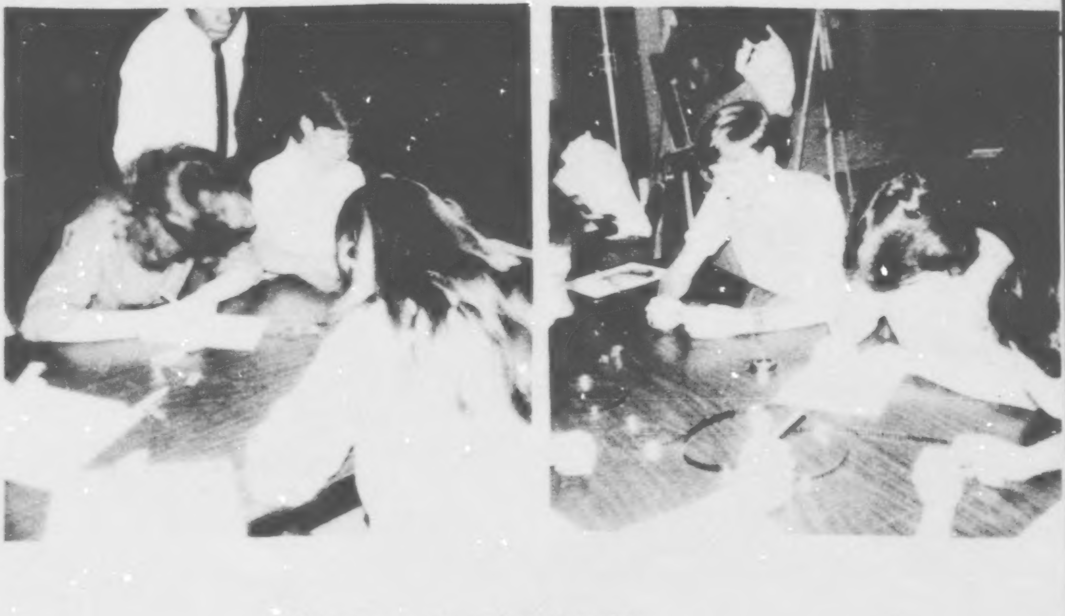
McGehee, Thomasine. People and Music. Boston: Allyn and Bacon, Inc., 1968

Maynard, Richard. The Celluloid Curriculum. New York: Hayden Book Co., 1971.

Stuart, Ray. Immortals of the Screen. New York: Bonanza Books, 1965.

This Fabulous Century, Vol. II, III, IV. New York: Time Life Books, 1969.

Toffler, Alvin. Future Shock. New York: Bantam Books, 1970.



Working on Cameraless Animation

TRANSITION TO THE MODERN PERIOD

I. THE AGE OF REASON (17th century)

A. The Arts
  1. Baroque: Bernini, Caravaggio, Rembrandt, Wren, Bach, Handel, Purcell
  2. Rococo: Fragonard, Watteau, Boucher
  3. Classic: Mozart, Haydn

B. Science
  Descartes, Kepler, Galileo, Harvey, Terricelli, Halley, Boyle, Newton, Hooke.

C. Literature - Milton, Hobbes

D. Government and Politics
  1. Colonization and Imperialism
  2. Puritan Commonwealth - Oliver Cromwell
  3. Restoration - Charles II
  4. Triple Alliance
  5. War of Spanish Succession
  6. Peter the Great

II. THE AGE OF THE ENLIGHTENMENT (18th century)

A. The Power of Reason
  1. Religion
  2. Study of Man
  3. The Arts - Neoclassic: Pope, David, Swift

B. Seeds of Revolution--reforms
  1. Enlightened despots made reforms
  2. American Revolution
  3. French Revolution
  4. Rise of Nationalism
  5. Industrial Revolution
  6. Philosophical revolution - Rousseau

III. THE AGE OF INDIVIDUALISM (19th century)

A. The Arts - Romanticism
  1. Writers and poets - Byron, Hugo, Goethe, Dumas, Voltaire, Pushkin, Wordwsorth, Coleridge, Poe, Hawthorne, Emerson, Thoreau
  2. Artists - Cole, Delacroix, Blake, Chopin, Beethoven, Mendlessohn, Tschaikovsky.

B. Politics

C. Science and industry
  Darwin

D. Victorian Age - Tennyson, Browning, Wilde, Flaubert, Zola, Ibsen, Chekhov, Schubert, Liszt, Mascagni, Leoncavallo

E. Impressionism - Monet, Renoir, DeBussy, Maeterlinck

SURVEY ON MODERN PROBLEMS

Please check the following: Male________Female__________

Age: 18-25__________25-40__________40-55__________over 55__________

Occupation:____

Please check the three problems listed below that you feel will most threaten the security of the world in years to come:

_____ Nuclear arms race
_____ Inflation and poor economy
_____ The spread of Communism
_____ Fighting in the near East and other countries
_____ Overpopulation
_____ Energy shortage
_____ Depletion of natural resources
_____ Food shortages
_____ Overpopulation
_____ Pollution
_____ Space exploration
_____ Terrorism
_____ Crime and violence
_____ Drugs and alcohol
_____ Poverty
_____ Other (please explain)____
____

Please check the three problems listed below that you feel will most threaten our American way of life in years to come:

_____ Drugs and alcohol
_____ Moral decay
_____ Teenage pregnancy
_____ Abortion
_____ Child abuse
_____ Illiteracy
_____ Technology
_____ Discrimination
_____ Aging
_____ Divorce
_____ Job obsolescence
_____ Unemployment
_____ Women's rights
_____ Crime and violence
_____ Suicide rate
_____ Inflation and poor economy
_____ Energy sources
_____ Other (please explain)____
____

In the space below, please give any solutions that you may have for any of the proble
checked above:

9 WEEKS PROJECT: HUMANITIES I
MODERN MAN UNIT

You are to write an original short story that is at least five pages long. The story must be original and must be written entirely by you with no outside help. The theme must be centered around a modern problem that has implications for the future. In your story, you must solve the problem either practically or fantastically. (Science fiction is okay). The story must have a beginning, a middle, and an end. It must also include the following elements of a short story defined below. The short story is due May 11th. The stories may be read to the class,but will not be returned.

POINT OF VIEW	This is a term meaning the method of narration. There are basically four points of view, but the last two are the most complex. 1. Omniscient Narrator is the author. He is all-knowing and free to move about and comment at will. He can see close-ups or stand back and survey the whole scene of action. The author cannot take the reader into the depth of the character's personality. 2. 1st person narrator is an actor in the story. He may be one of the chief characters, or may simply be an observor telling what he saw and felt. He can tell what he thinks and feels about the story and about himself, but not what others feel. This type of narration leads to a biased account. 3. Central Intelligence: the narrator is the chief actor in the story and it is told from the viewpoint of that character who related everything that happens to himself. Because of the use of 3rd person, the author is able to express the views of the other charactors. 4. The Concealed Narrator gives the author space to move about in. The narration shifts from one character to another. Many different viewpoints can be used.
DIALOGUE	The characters must have direct conversation. Correct punctuation must be followed, including paragraphing after each change of speaker.
CHARACTERIZATION	There must be one major character, and several minor characters. The reader will know about the characters from either direct or indirect description. In indirect, the reader learns about the character through what others say and feel about him, and through the way he

	acts. The protagonist is the main character who solves the problem; the antagonist is the character or elements that hinder the protagonist from solving the problem.
ATMOSPHERE AND TONE	Atmosphere is the general emotional effect; tone is the author's attitude toward his story.
PLOT	The plot is the plan of action of the story - the movement from the problem to the solution. A. Conflict or problem: The clash of persons, forces, or ideas which is the basis for the plot of the story. B. Beginning situation: the event that sets the whole plot into action. C. Complications: the events that hinder the protagonist from solving the problem. D. Climax--the turning point. E. Solution --the solving of the problem. Sometimes called denouement, especially in drama.
SETTING	The place and environment in which the action of the story takes place. In this case, you must also consider time, since the solving could take place in the future rather than in the present.

SUGGESTIONS FOR EXTRA CREDIT - HUMANITIES I

You must write a full page on each topic and turn in by May 3rd for extra credit. Up to three essays may be written. Each essay must be on a separate sheet of paper, written in ink, and dated. Points will be taken off for incorrect sentence structure and usage. Write the complete question before answering.

1. What effect does violence on TV and in the movies have on society and the moral judgment of individuals? How could this problem be solved?

2. Is TV a help or hindrance to education? Would your grades be different if there were no TV? In what way? How can TV be used to improve education? Do you believe that TV watching causes a lack of creativity in young people? Explain.

3. How does TV influence our music, food, clothes, customs, family life, education, manners, etc.? Touch on each one of these items and explain them fully.

4. Freud wrote that he was one of those people who "disturbed the sleep of the world." What did he mean? How necessary is it to have men who "disturb the sleep of the world"? Give other examples of those who have done the same. How did their ideas change the world?

5. In the pop music of today, which do you feel gives you more listening pleasure? the rhythm, the melody, or the lyrics? Explain why, and give several examples from your listening experience.

6. Interview your parents and grandparents on the following subject:how has the family changed from their lifetime to yours? Has the change been good or bad? Think about such topics as recreation, education in the home, customs and traditions, religion, food, and discipline.

7. How much of the adult advice you hear goes "in one ear and out the other?" What turns you off when adults try to help you? Are you only pretending not to listen? Whose advice do you have the most respect for: parents, teachers, your minister, your employer, or a disinterested party? Explain.

8. In which of the following situations do you try to please your parents most? In which do you try to please your friends the most? Explain your answers.

   clothes education speech and language morals manners
   recreation customs and traditions.

9. Do you consider the youth of today to be rebellious? If so, what do they rebel against? Are most teenagers today more liberal or conservative? How do you know?

MODERN NOVEL STUDY

Directions: Discuss the study questions listed below. Turn in your answers on a separate sheet of paper when your group is through.

Plan a presentation to give the class that will explain the problem of the book and the attitude of the author toward the problem. A clear introduction should be given to arouse the attention of the class. The characters should be described as well as the plot of the book. You may use simple narration, a dramatization, a TV broadcast, interview, debate, or panel discussion to present your novel. Visual and/or audial aids may also be used to enhance the presentation. Every one must participate.

STUDY QUESTIONS:

1. What is the main problem of the book? Is the problem specific to a particular character in the book, or does it apply to universal man? Explain. What is the only solution to the problem according to the author--or is there a solution?

2. Explain the title of the book.

3. What is man's place in the universe? Is he important enough to control his own fate or is he relatively insignificant in the face of the universe? What decisions does he make?

4. Is there a religious aspect in the book? If so, how does it compare with the religion you know? Is the religion superficial, or is it lived deeply in the book?

5. Is there a political aspect in the book? If so, what is the function of the state or national government? What is the author's attitude toward this government? How does the main character respond to this government?

6. What is man's relationship to other men? Does he seem to be isolated from others, or does he work with others to improve social or political conditions?

HISTORY OF ROCK

Side A

Bill Haley and the Comets	Rock Around the Clock	1956
Elvis Presley	Big Hunk O'Love	1956
Chuck Berry	Johnny B. Good	1957
Little Richard	Long Tall Sally	1957
Fats Domino	Blueberry Hill	1958
Jerry Lee Lewis	Great Balls of Fire	1959
The Beatles	Do You Want to Know a Secret?	1960
Bob Dylan	Country Pie	1961
Chubby Checkers	Let's Do the Twist	1961
Sufaris	Wipe-Out	1962
The Beach Boys	Surfin' USA	1964
Rolling Stones	I Can't Get No Satisfaction	1965
Cream	Sunshine of Your Love	1965

Side B

Peter, Paul and Mary	If I Had a Hammer	1966
Simon and Garfunkle	We've Got a Groovy Thing Going	1967
Santana	Soul Sacrifice	1968
Country Joe and the Fish	I Feel Like I'm Going to Die Rag	1968
Arlo Guthrie	Comin' Into Los Angeles	1968
Jimi Hendrix	Bleeding Heart	1969
James Gang	Garden Gate	1970
Blood, Sweat and Tears	Spinning Wheel	1970
Humble Pie	Hallelujah--I Just Love Her So	1971
Sam and Dave	Soul Man	1971
Uriah Heap	Spider Woman	1972
Robey, Falk and Bod	Brown Skin Blues	1973

TEST QUESTIONS

Choose four of the five questions below to answer in paragraph form. Write at least one complete paragraph for each question. Watch spelling, punctuation, usage, and sentence structure.

1. Explain the term "Renaissance Man." Give two examples of a Renaissance Man from the Renaissance and tell why these persons typify the Renaissance Man. Can a modern man still be considered a "Renaissance Man"? Why or why not?

2. How has the electronic media changed our lives today? Consider the movies, TV, video cassettes and recorders, and the computer. How do you think this kind of media will change in the future? Be specific.

3. Name and explain the three kinds of "point of view". What was the point of view in the short story you wrote? Why did you choose this particular kind of point of view?

4. Which of the modern problems we have discussed in class do you consider to be the most importcnt for maintaining our security in the future? Explain why, giving several reasons or examples. How may this problem be solved?

5. Choose one character from any novel or play you have read in class during this semester. Describe his or her character and define the problem to be solved. How did the main character solve the problem? Was it solved to your satisfaction? Why or why not?

DO NOT WRITE YOUR NAME.

LEARNING EXERCISE _ HUMANITIES I

Match the names in column 1 with the identifications in column 2:

COLUMN I

1. Machiavelli
2. Greenberg
3. Oedipus
4. Jupiter
5. Leonardo da Vinci
6. Dr. Faustus
7. Socrates
8. Norman McLaren
9. Edison
10. D.W. Griffith
11. Walt Disney
12. Rudolph Valentino
13. Clark Gable
14. David Robinson
15. Lorenzo de Medici
16. Michelangelo
17. George Orwell
18. Darwin
19. Karl Marx
20. Jesus Christ
21. Bach
22. Martin Luther
23. Picasso
24. Dave Wallis
25. Mary Pickford

____Painted the Sistine Chapel during the Renaissance

____"America's Sweetheart"

____ Developed the animated film-produced such films as "Snow White and the Seven Dwarfs"

____ the mayor of Pine Bluff

____ Started the Protestant Reformation

____ wrote "The Prince" which tells a ruler how to manage his provinces

____ editor of the Commercial - spoke to us

____ One of the greatest composers to ever live--lived during the Baroque period

____20th century artist who invented Cubism

____ King who put out his eyes because he committed incest unknowingly

____ Male star of "Gone with the Wind"

____ Started Christianity

____ King of the Gods - Roman name

____ Renaissance man who sold his soul to the devil for knowledge and power

____ invented the process of drawing directly on film for animation.

____ Greek philosopher who was sentenced to die for corrupting minds of youth

____ Renaissance sculptor, artist, inventor, scientist, city planner, engineer, military expert, etc.

____ Educational Director at the SE Ark.Arts & Science Center

____ head of the ruling family in Florence- early Renaissance

____ Invented the phonograph and the motion picture

____ wrote 1984

____ Started Communism by writing Das Capitol and the Communist Manisfesto

____ Started the theory of evolution

____ Greatest film producer of the 1920's

____ Greatest romantic star of all time--boys called themselves "sheiks" after his roles. Died of appendicitis attack

EVALUATION OF SECOND SEMESTER - HUMANITIES I

Please answer the following truthfully. Do not put your name on this form. If you have any comments, please write them on the back of this sheet.

What areas of our study this semester do you consider to be most informative and of lasting value to you? Which ones were the most enjoyable? Rank the following areas of study on both criteria by using 1 as your first choice (the best), and 2 as your second choice, etc.

INFORMATIVE	ENJOYABLE	
______	______	Study of art--color and design, perspective
______	______	Researching and writing the artist paper
______	______	Listening to others' reports on artists
______	______	Renaissance art history--slides, filmstrips, magazines, and lectures.
______	______	The Prince by Machiavelli - the discussion
______	______	Dr. Faustus by Marlowe
______	______	Philosophy discussions: Christ, Marx, Freud, Darwin
______	______	Papermaking exhibit - field trip
______	______	Survey of three citizens - modern problems
______	______	Mr. Paul Greenberg's lecture on foreign policy
______	______	Study of three short stories
______	______	Writing your own short stories
______	______	Study of the mass media
______	______	Study of modern novels
______	______	Making the animated film

Answer briefly:

1. What do you consider to be the greatest strength of Humanities I this semester?

2. What did you think was the greatest weakness in the Humanities course this semester?

HUMANITIES II

MAN AND SELF

This is the first unit in Humanities II, and its purpose is to cause the student to think about his own identity, and his purpose in life. In addition, the student explores the concept of creativity and understands that everyone has some degree of creativity. Students become acquainted with the creative process in music, art, dance, and literature and with ways in which artists have expressed their individualism. The student also examines his own values, discovers why values are necessary, and works out his own set of values and goals to achieve these values. The unit is subdivided into three mini-units: 1. The Search for Identity, 2. The Creative Process, and 3. Values for Living.

OBJECTIVES: The student will

Realize the importance of discovering his own "self."

Find that the process of "growing up" is in reality finding his own identity and discovering his values.

Examine his own life and attitudes to discover his basic values.

Realize that all humans have some measure of creativity, and the artist is one who has developed his potential for creativity.

Design and demonstrate a creative project of his own.

MAN AND SELF

ACTIVITIES:

1. Introductory

Students are introduced to the objectives of the overall unit and each objective is explained and discussed. The Creative Assignment handout is distributed, and possible projects are considered. Examples from previous classes, or teacher-made examples are shown to give the students some idea of what can be done as a creative project. This assignment is the nine weeks assignment and will count as ½ of the grade.

At some time during the first five weeks of the unit, students read New Forces, an Art and Man magazine containing articles written by five modern artists in the fields of poetry, crafts, sculpture, photography, and music. The articles encourage the students to develop their own creative ideas.

A reading requirement list is distributed on the first day. Each student must choose a book to read from this list and report on it before the end of the nine-weeks grading period. The novels are all on the theme of growing up/finding identity.

2. Developing

a. Search for Identity

Slide Show: Man's Search for Identity. This two-part slide show discusses the importance of finding one's identity and the steps in the identity-acquiring process. Part II explores obstacles to finding one's self-identity and ways in which to grow in self-discovery. Small groups are arranged to discuss written questions at the end of the slide show. A leader is chosen from each group to facilitate free discussion. The teacher should move around to each group making sure that each student is contributing to the discussion. The questions are individually answered in writing by each student following the discussion and placed in the notebook.

Assignment: Each student makes two lists of at least fifteen things that describe himself. One list consists only of statistics such as age, height, hair color, etc., and the other list contains descriptive adjectives such as friendly, pessimistic, etc. When the lists are turned in, the teacher reads some of the lists and asks the class to identify the writer. Which list is more helpful in identification--the quantitative, or the qualitative? Usually it is the quantitative list, because we do not always perceive ourselves as others do.

Composition: In class, write in the notebook for at least ten minutes on the topic "Who Am I? Who Would I Like to Be? How Can I Become this Person?" The composition can be labeled private if wished and will not be read.

b. The Creative Process

Film: Perception--The Eye Within: Groundwork for this film was laid the day before with the short discussion on perception. The film is useful for leading students into the discovery that it is perception that makes the artist different from others. Consequently, if a person develops his perception, he will also develop his creative ability. Discussion following the film centers on what makes up an artist and what it takes to make an artist.

Lecture: The Split-Brain Theory and Its Implications for Creativity. The research on the two hemispheres of the brain and their separate functions is reviewed. Left brain dominance is shown to be the reason why many people do not develop their creativity. The teacher uses several exercises from Betty Edwards' book, Drawing on the Right Side of the Brain, to allow the students to experience the shift from the left brain to the right brain.

Exercise: How Creative Are You? This is a test from the Quality Circles Program of the U.S. Government to determine individual creativity. It also gives an indication of the various components usually associated with creativity.

THE CREATIVE PROCESS IN MUSIC:

Students read pages 24-30 in Aaron Copland's What to Listen For in Music. This chapter explains Copland's theory of the creative process in music and forms the basis for a comparison in all the art forms. Copland outlines the four types of musical creators: spontaneous, traditional, constructive, and pioneer. The students also read a letter written by Mozart explaining his creative process. Questions on both readings are answered in whole-class discussion. The teacher also explains musical terms not previously learned.

Listening session: Students listen to music written by composers exemplifying the four types of creativity.

THE CREATIVE PROCESS IN DANCE:

Students read "Composition in Pure Movement" by Mary Wigman and answer questions at the end of the reading. A whole class discussion follows. Ask a guest artist--a dance and/or choreographer--to speak to the class about the creative process in dance, and demonstrate.

THE CREATIVE PROCESS IN ART:

Picasso was chosen for study because he has written about his own creative process, and because many believe him to be one of the most creative artists of the 20th century. Introduce the study with the filmstrip: Picasso, the Eternal Clown, which accompanies the Art and Man magazine, Picasso. Students also read an essay, "Conversation With Picasso," written by Christian Zervos and translated by Brewster Ghiselin. Questions about Picasso are answered in small groups and then discussed in the large group.

Slide Lecture: The Many Stages of Picasso. Students are shown slides of Picasso's work from his early to his later years. Picasso's innovations and inventions and his belief in the artist as a political person are stressed.

Guest artist: Invite a leading artist of the community to show his work and talk about his creative process. Encourage students to ask questions and talk about ideas for their own creative projects.

Art projects: Each student makes two collages--one is spontaneous, and one is planned, or constructive.

> (1) Spontaneous: The student tears out tissue paper in various colors, sizes, and shapes and arranges the shapes in overlapping positions on a 14" x 20" sheet of posterboard. Diluted glue is used to adhere the shapes, so that the colors bleed through each other. The student must use the principles of design in arranging the shapes. As he works, the student turns the board around and views it from different angles, looking for suggestions of a theme or subject matter. When he gets an idea, he develops it using more tissue paper. A brush and India ink is used to bring out details and strengthen the subject matter.
>
> (2) Constructive: The student first chooses the theme or subject matter and plans which pictures to use in developing this theme. The theme should be one that is personally important to the student. Magazine and newspaper pictures are used. A decal is made of some of the pictures and some are torn or cut out carefully, depending on the mood. The student arranges his pictures considering the principles of design. When satisfied with the arrangement, the student glues the pictures down on the posterboard and finishes with letters cut from newspapers or lettered with markers. Both posters are displayed.
>
> To Make a Decal Cut out the picture very carefully, leaving no white margins. Coat the picture on the top with a thin layer of acrylic polymer using a soft brush. When this layer dries, coat another layer. At least five layers of polymer must be built up in this manner. When all the layers have dried overnight, soak the picture in water for 15 minutes. Gently peel off the paper on the back of the decal, and the colored image will remain on the transparent plastic sheet. Glue the decal down on the posterboard.

THE CREATIVE PROCESS IN POETRY:

Students read "The Process of Making Poetry" by Amy Lowell, and Coleridge's description of the writing of "Kubla Khan." Give background information on each poet. Questions on the reading material are answered as a whole group. Then explain "Kubla Khan" both literally and symbolically as a poem on the Creative Process. Discuss the creativeness of each poet and in particular the spontaneous genius of Coleridge and the weakening of this genius through his addiction to laudanum. A discussion of the use of drugs to stimulate imagination by writers and rock stars follows, and particular attention paid to the drawbacks of such usage.

Writing Assignment: After reading poems by Amy Lowell and other Imagist poets, teacher assigns a writing assignment. Students are to take an ordinary, everyday object or objects and transform them metaphorically into a comment on life. The poem can be separated into two stages or stanzas--one setting up the metaphor and the other expressing the relationship to life. The poem may be serious or comical. The teacher should brainstorm with the class for subject matter and help the class write a sample poem as a group to get started.

WRAPUP OF THE CREATIVE PROCESS:

The teacher synthesizes the mini-unit on the Creative Process by pointing out commonalities in all the art forms studied. Koestler's theory of the creative process is outlined and compared to Copland's. Students work a crossword puzzle that encourages the use of their knowledge.

Demonstration of Creative Projects: Each student presents his nine-weeks creative project, and it is evaluated by both teacher and classmates.

c. Values for Living

Moral Reasoning: If some of the creative projects involved moral decisions made by a main character, use these situations to introduce Kohlberg's Theory of Moral Reasoning. Discuss the choices the main character could make, and why he made the choice that he did. If none of the projects involved moral dilemmas, use some from newspapers, from the assigned reading, or from the book, Moral Reasoning, by Galbraith and Jones. Techniques for discussing dilemmas are also found in this book.

Students compose moral dilemmas in groups using the guidelines found in Galbraith's and Jones' book. These original dilemmas are role-played and discussed in front of the class.

Values Clarification: Slide Show--Clarifying Your Values. This slide show is in two parts and analyzes how decisions are made, on what values these decisions are based, and the risks and advantages of acting in accord with a set of values. Activities are given at the end of both sections of the slide show, and these help students examine their own values. In addition, various exercises can be used such as "Twenty Things You Like to Do," and "Values Voting" found in the book Values Education by Michael Silver.

Writing assignment: Students write a composition in which they choose their five chief values in life. These are explained in order of importance, and a set of goals devised to accomplish the values. Students conclude by stating which of these values will change in the next three years and why. The teacher prepares the students for the assignment by discussing the value-acquiring processes of Choosing, Prizing, and Acting. The teacher elicits value statements from the students, accepting them without criticism and raising questions to help the students think about their own values.

3. Culminating

Review objectives given at the beginning of the unit--have all been accomplished? Students will evaluate the unit orally.

MATERIALS:

Guest speakers
Duplicated handouts

Slide shows: *Man's Search for Identity*
Clarifying Your Values

The Center for the Humanities
Communications Park, Box 1000
Mount Kisco, New York 10549

Selected slides of art works by Picasso

Recordings:
Schubert, "The Erl King " (spontaneous)
Beethoven, "Sonata #14 in C# Minor" (constructive)
Mozart, "G Minor Symphony" (constructive)
Buxtehude, "Prelude and Fugue in G Minor" (traditional)
Bach, "Tocatta and Fugue in D Minor" (traditional)
Wagner, "Overture to Tannhouser" (pioneer)
Varese, "Ionization" (pioneer)

Art and Man Magazines: *Picasso,* March 1973
New Forces

Scholastic Inc.
902 Sylvan Ave.
Englewood Cliffs, N.J. 27631

Films and filmstrips: *Perception - the Eye Within,* Arthur Barr Pub.
Picasso, the Eternal Clown, Scholastic Inc.

Essays and Poems:

Mozart, "A Letter," from *Life of Mozart* by Edward Holmes
Wigman, Mary. "Composition in Pure Movement"
Zervos, Christian. "Conversation with Picasso" translated by Brewster Ghiselin.
Lowell, Amy. "The Process of Making Poetry." from *Poetry and Poets.*
Coleridge, Samuel T. "Kubla Khan"
Selected poems by Amy Lowell, William Carlos Williams, Carl Sandburg,John Updike, and Richard Brautigan

References:

Copland, Aaron. What to Listen For in Music. New York: The New American Library, 1957.

Edwards, Betty. Drawing on the Right Side of the Brain. Los Angeles: J.P. Tarcher, Inc., 1979

Galbraith, Ronald E. and Jones, Thomas M. Moral Reasoning: Teaching Strategies for Adapting Kohlberg to the Classroom. Anoka, Minn: Greenhaven Press, Inc., 1976.

Silver, Michael. Values Education. Washington, D.C.: National Education Association, 1976.

Stephens, James, Beck, Edwin L., and Snow, Royall H., eds. English Romantic Poets. New York: American Book Co.,1952.

Untermeyer, Louis, ed. Modern American Poetry/Modern British Poetry. New York: Harcourt, Brace and World, Inc. 1962.

Art supplies: tissue paper in assorted colors
poster board in assorted colors
Polymer gloss medium
Magazines, newspapers
Scissors, glue, brushes

Note: Students supply their own materials for creative projects.

CREATIVE ASSIGNMENT FOR HUMANITIES II

You will create an individual project using the creative process instead of writing a research paper this nine weeks. The project must be demonstrated to the class. The eighth week of the grading period, October 10th-14th, has been reserved for the demonstrations. You must turn in a written script, summary, or essay with your project. Choose your project from the list of suggestions below, or find your own idea. If you choose your own, you must clear it with the teacher before beginning.

The written part of the assignment must be turned in the day your demonstration is given. Give the teacher the subject or theme of the project and the process to be used by September 26th. An indication of how much time will be needed for the demonstration is also needed, so that an appropriate time for each demonstration may be scheduled.

SUGGESTIONS FOR PROJECTS:

1. Creation of a poem series around a central theme. The poems should explore every aspect of the theme, and should all be of the same form. At least four different poems must be written, or two long narrative poems.

2. Creation of a short story, play, or TV drama. This can be read or acted out for your demonstration. Enlist the help of your classmates to present.

3. Creation of dance choreography complete with music to be taught or demonstrated to the class. Diagrams, or descriptions of the dance must also be turned in for the written assignment. Costumes will add to your grade.

4. Creation of a group of songs or instrumental works to be played and/or sung before the class. Musical notation, chord sequences, or lyrics are considered suitable for fulfilling the written requirements.

5. Creation of an oil or acrylic painting, series of drawings or cartoons, a sculpture, or other three-dimensional expression on a theme.

6. Original crafts, such as macrame, weaving, batik, etc. If you are already skilled in these areas, try this; please don't if it is new to you. No kits or patterns will be accepted. Written requirements can be an explanation of the idea, materials, reasons for picking certain colors, textures, etc., or an analysis of the work.

7. Create a machine or invention-- something to lessen work or solve a problem. A written narrative of the formation of idea and process will meet requirements.

8. A series of slides centered around a central theme with a musical background and narration. You take the slides or find existing slides on a theme. Photographs you have made can be mounted on heavy cardboard with captions telling a story. Voice and music must be coordinated with the slides on a casette tape. The script will be the written part.

9. Film a movie which tells a story or interprets a problem. Include the script.

10. Create a comic strip using your own fictional hero or yourself as the hero.

READING REQUIREMENTS
MAN AND SELF UNIT

Choose one of the following novels about growing up, or the search for identity. Read it and report on it in your notebook before the end of the nine weeks grading period. I will furnish the form, and the question for comment. Every Humanities II student must read one of these novels this nine weeks. Students taking Humanities II for English credit must read an extra book and report on it. It does not have to be a book from this list.

CATCHER IN THE RYE, Salinger
MR. AND MRS. BOJO JONES, Head
BLESS THE BEASTS AND THE CHILDREN, Swarthout
HOW GREEN WAS MY VALLEY, Llewellyn
SOUL CATCHER, Herbert
LORD OF THE FLIES, Golding
GREEN MANSIONS, Hudson
TEA CUP FULL OF ROSES,
OF HUMAN BONDAGE, Maugham
A DEATH IN THE FAMILY, Agee
DIARY OF A YOUNG GIRL, Frank
GO TELL IT ON THE MOUNTAIN, Baldwin
INVISIBLE MAN, Ellison
RED BADGE OF COURAGE, Crane
PORTRAIT OF THE ARTIST AS A YOUNG MAN, Joyce
HUCKLEBERRY FINN, Twain
THIS SIDE OF PARADISE, F.Scott Fitzgerald
A SEPARATE PEACE, Knowles
I KNOW WHY THE CAGED BIRD SINGS, Angelou
THE CHOSEN, Potok
SUMMER OF 42, Raucher
I AM THE CHEESE, Cormier
THE YEARLING, Rawlings
THE HUMAN COMEDY, Saroyan
LORD JIM, Conrad
SONS AND LOVERS, Lawrence
THE PEARL, Steinbeck
OF MICE AND MEN, Steinbeck
THE OLD MAN AND THE SEA, Steinbeck
A DAY NO PIGS WOULD DIE, Beck
FIVE SMOOTH STONES, Fairbairn
DON'T LOOK AND IT WON'T HURT, Peck
PHINEAS, Knowles
LITTLE WORLD OF DON CAMILLO, Guareschi
I'LL LOVE YOU WHEN YOU'RE MORE LIKE ME, Kerr
PEACE BREAKS OUT, Knowles
SIDDARTHA, Hesse
TO BE YOUNG AND GIFTED AND BLACK, Hansberry
YOU CAN'T GO HOME AGAIN, Wolfe
LOOK HOMEWARD, ANGEL, Wolfe
GREAT EXPECTATIONS, Dickens
MOON AND SIXPENCE, Maugham
THE STRANGER, Camus
THE SONG OF THE LARK, Cather

MORE MUSICAL TERMS

Aria	Italian for air, melody. A type of song, elaborate in execution, used in operas, cantatas, and oratorios. An aria by which a singer may demonstrate his versatility is often the emotional high point of an opera.
Arioso	Work for solo voice and accompaniment written in a style between that of an aria and a recitative.
Art song (lied)	A composition for solo voice and accompaniment written to express an artistic idea. Frequently takes the form of a musical setting for a poem.
Fugue	Formal composition based on ricercare. It is a polyphonic structural treatment of a short theme known as the subject. Usually has 4 or 5 parts: 1. Exposition: subject is stated, then second voice enters with the same melody (answer). First voice continues on with the passage called the"counter subject."In this way, all parts are entered until all voices have sung or played theme once. 2. Counter-exposition: (in some)--subject and answer are stated in reverse order. 3. Episodes or digressions: Parts of the subject and counter-subject are treated canonically and contrapuntally. The purpose is to divert attention from the subject so that it seems fresh on re-entry. 4. Stretti: Subject and answer are introduced each time in closer succession to build up to a climax. 5. Cadence: Final, clear statement of subject and re-establishment of tonic key.
Opera	A drama with scenery and costumes, with lines of the characters set to music. Often includes ballet as well.
Orchestral music	Music in which several of the same instruments play the same musical line.
Recitative	Free form for solo voice with accompaniment in which the vocal melody approximates the natural rhythm and pitch inflection of the text.
Sonata	Sonata-allegro form with ABA development: Exposition--Development--Recapitulation. Usually three themes in the exposition. Written for solo instrument. Whole composition is usually fast-slow-fast. A symphony is a sonata for full orchestra.
Toccata	Improvisation which displays brilliant techniques of the virtuoso. Polyphonic and free passages alternate in a rhapsodic manner. Prelude is the same.

DISCUSSION QUESTIONS: THE CREATIVE PROCESS IN MUSIC

1. When do ideas generally come to composers? Where do they come from?

2. What part does the memory play in the creative process?

3. When must a composer be alone? When can he accept disturbances?

4. What are the four kinds of composers according to Aaron Copland? Give examples for each kind. Where do you think Mozart would fit in this list?

5. What does Mozart say about style? Is style developed consciously or unconsciously? Should a composer be worried about developing an individual style?

6. Using both articles, make a list of the steps in the creative process in music. Which of the steps seem to be right brain operations, and which are left brain?

7. About how much time elapses between the conception of an idea and its fulfillment?

8. What do you think happens if ideas are ignored or denied?

9. Have you ever had a creative idea, and was not able to fulfill it? What got in the way?

DISCUSSION QUESTIONS ON "COMPOSITION IN PURE MOVEMENT"

1. Compare Ms. Wigman's creative process to that of Mozart and Copland.
2. Do you think she is spontaneous, traditional, constructive, or pioneer? How do you know?
3. What does she mean by "pure movement"? What does she mean by "abstract" dancing?
4. Explain the quotation: "Each dance demands organic autonomy." (use the dictionary if necessary)
5. Why does Ms. Wigman plan her dances without using music first? How does she finally involve music with her dance compositions?
6. What is her particular problem in group compositions?

DISCUSSION QUESTIONS ON POETRY

1. What is Ms. Lowell's definition of a poet? Is her analogy to a "radio aerial"a good one? Why or why not? In what way is a poet different from others?
2. From where do her ideas usually come? At what times?
3. What happens to her if a poem is not written down?
4. What sort of training must a poet have?
5. Is Lowell a spontaneous, constructive, traditional, or pioneering creator? How do you know?
6. How does Copland's theory of the creative process fit in with hers?
7. Where did Coleridge get his idea for "Kubla Khan"?
8. Why didn't Coleridge finish the poem?
9. What kind of poem whould Coleridge have written if he had finished it? What form, and how long would it be?
10. Was Coleridge a spontaneous, constructive, traditional, or pioneering poet? Did this limit his creativity in any way?

DISCUSSION QUESTIONS ON PICASSO

1. According to Picasso, is an artist a recluse from life or is he a man (or woman) of the world?

2. Why would a poet or a painter be dangerous to a society? Give some examples of how Picasso used his art to protest injustices. Do you believe that art could ever be "an alternative to war"?

3. How does Picasso feel about imitating nature and realism?

4. How does Picasso explain his creative process? In what ways is it the same as those you've already read about?

5. Do you agree that "those who try to understand a painting are on the wrong track"? Explain why or why not.

6. Picasso said that a picture to him is "a sum of destructions." Explain what he meant. What did he destroy in "Les Demoiselles d'Avignon"? in "Daniel-Henry Kahnweiler," "Man with a Pipe," and "Guitar"?

7. How did Picasso use the ideas of the past (art) to make new art? What do you think Picasso's advice to young artists of today would be?

8. Some of Picasso's work is ugly. Do you believe that art should be pleasing to the eye? What is your own definition of art? What is your definition of beauty?

9. What evidence did you read that led you to believe that Picasso was a right-brained person?

10. Name all the ways in which Picasso identified himself in his paintings.

11. What does Picasso say about style? Does it fit in with what Mozart said? In what way? Look at his self-portraits on page 3 of the magazine. How do these illustrate his point about style?

12. Name all the different styles and innovations Picasso invented or helped to invent.

SEARCH-A-WORD PUZZLE: Fill out the answers in the clues below. Then circle the answers in the puzzle. You will receive points for the puzzle and for the clues.

C	O	P	L	A	N	D	M	O	V	E	M	E	N	T
P	R	F	Y	E	D	U	H	E	T	X	U	B	H	B
S	I	E	N	E	V	O	H	T	E	E	B	E	A	O
R	G	G	A	N	A	L	Y	T	I	C	M	A	S	R
V	H	R	I	T	X	Y	F	X	I	E	Z	W	C	O
S	T	A	E	Z	I	E	R	B	T	L	E	F	T	H
N	U	S	W	N	W	V	E	I	Q	O	P	U	T	P
A	P	S	T	Z	G	O	E	U	L	B	L	S	R	A
H	W	E	R	R	V	A	L	P	T	K	X	P	E	T
K	N	M	A	H	X	A	W	P	R	O	S	E	B	E
A	S	B	Z	D	R	L	L	E	W	O	L	Q	U	M
L	Y	L	O	U	E	G	A	L	L	O	C	P	H	Y
B	O	A	M	E	T	A	P	H	O	R	Z	E	C	K
U	C	G	S	U	O	E	N	A	T	N	O	P	S	M
K	X	E	B	N	J	C	I	T	E	H	T	N	Y	S

1. Romantic composer who wrote the opera Tannhouser. ____________________

2. Period in which Picasso painted sad pictures ____________________

3. Period in which he painted acrobats and circus performers. ____________________

4. "Guernica" is a ________________, or wall painting.

5. A spontaneous composer who wrote art songs ____________________

6. The system whereby an artist gets and completes an idea (two words)

____________________ ____________________

7. First stage of cubism ____________________

8. Second stage of cubism ____________________

9. The ____________________-brain theory.

10. The ________________ hemisphere of the brain is verbal and logical.

11. The ________________ hemisphere of the brain is creative and spatial.

12. Composer who wrote a letter describing the creative process ____________________

13. Composer who wrote What to Listen For in Music ____________________

14. Composer of "Moonlight Sonata" ____________________

15. Art work that consists of glued pictures, fabrics, or material ____________________

16. Traditional composer who wrote "Toccata and Fugue in D Minor" ____________________

17. Poet who wrote about the creative process ________________________

18. The poem that Coleridge did not finish ____

19. Figurative language of a poem that sets up a comparison without using "as," or "like" ________________________________

20. Picasso invented the first ________________________________ when he made a three-dimensional sculpture called "Baboon and Young"

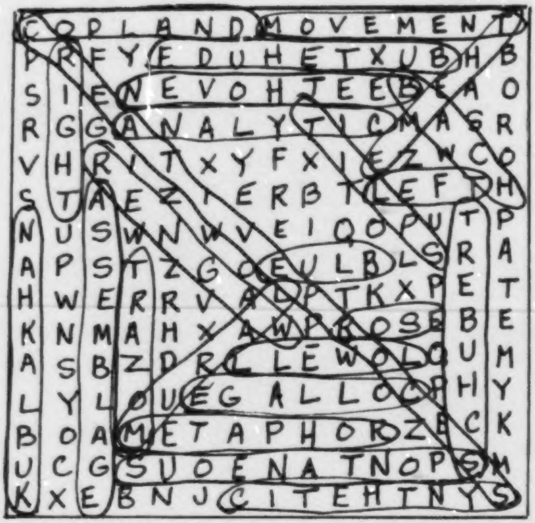
21. Teacher of Bach, he wrote "Prelude and Fugue" for the organ ____________________

22. Most composers, writers, and artists begin with a ____________________________

23. Mary Wigman believed that dance should be pure _______________________________

24. Coleridge was a ________________________________ writer (method of creation)

KEY



C	O	P	L	A	N	D	M	O	V	E	M	E	N	T
P	R	F	Y	E	D	U	H	E	T	X	U	B	H	B
S	I	E	N	E	V	O	H	T	E	E	B	E	A	O
R	G	G	A	N	A	L	Y	T	I	C	M	A	S	R
V	H	R	I	T	X	Y	F	X	I	E	Z	W	C	O
S	T	A	E	Z	I	E	R	B	T	L	E	F	T	H
N	U	S	W	N	W	V	E	I	Q	O	P	U	T	P
A	P	S	T	Z	G	O	E	U	L	B	L	S	R	A
H	W	E	R	R	V	A	D	P	T	K	X	P	E	T
K	N	M	A	H	X	A	W	P	R	O	S	E	B	E
A	S	B	Z	D	R	L	L	E	W	O	L	O	U	M
L	Y	L	O	U	E	G	A	L	L	O	C	P	H	Y
B	O	A	M	E	T	A	P	H	O	R	Z	E	C	K
U	C	G	S	U	O	E	N	A	T	N	O	P	S	M
K	X	E	B	N	J	C	I	T	E	H	T	N	Y	S

MAN AND GOD

The purpose of this second unit of Humanities II is to explore the tremendous influence of religion on man's thoughts, his actions, and his arts. Care is taken not to criticize any one religion, but to stress how the religions of the world are alike,not different. Non-Christian as well as Christian religions are researched and discussed. Students also examine the major philosophies of the past and the present to understand how man finds meaning in life with or without a belief in God. At the end of this unit, students are able to construct and write their own philosophy of life.

OBJECTIVES: The student will

Develop a tolerance for beliefs other than his own which is based on an increase of knowledge and understanding.

Examine his own set of beliefs, and in so doing, strenghen them.

See the importance of religion in all men's lives.

Explore the influences of religion on the arts, and of the arts on religion.

Be able to point out principles common to all religions.

Research an Eastern religion and participate in a panel discussion giving the major beliefs and traditions of that religion.

Simulate a stained glass rose window using the crayon-resist technique.

Write his own philosophy of life.

Increase his level of moral reasoning by listening to others' thoughts and discussing reasons for certain beliefs.

MAN AND GOD

ACTIVITIES:

1. Introductory

The teacher introduces the objectives of the unit and explains the nine-weeks project, which is research and a panel discussion on Eastern religions. Students choose which one of the religions they are most interested in researching and are put into groups accordingly. Several class days will be given for researching and planning the panel discussions.

Each student will be required to read one book, either fiction on non-fiction, on a religious theme this nine weeks and write a book report. Those taking Humanities II for English requirement must read two of these books. A list of suggested readings is given, as well as a bibliography of references on Eastern religions. Vocabulary terms are distributed and discussed.

Slide show: Man and His Gods. This two-part slide series centers around man's attempt to communicate with the divine and stresses the universality of faith which is the key ingredient in all religious expression. Students evaluate the slide show and discuss questions on the ideas presented in small groups.

2. Developing

a. Origins of Religion - The teacher gives a slide-lecture on the development of religion from nature worship to monotheism. Babylonian, Egyptian, Greek, and Norse myths are read and discussed as a method of discovering man's early expressions of religion and of discovering common elements in many of the myths.

b. The Judaistic Tradition - Since the Hebrews were the first to worship a monotheistic god, the Jewish religion is examined next. The teacher shows the filmstrip, "Judaism," from the World's Great Religions series and leads a whole-class discussion on the history, the terms, and the emphasis of the Jewish religion. A time-line is used to aid understanding of the historical significance of the Jewish experience.

In order to review and discuss important stories from the Old Testament, the teacher gives a slide lecture named "The Old Testament in Art" which illustrates stories of the creation, Abraham, Noah, Joseph, Moses, Samson, David, and Job with paintings by masters from all periods of art. Jewish music is used as the background for the narration.

A guest speaker is invited to speak to the class about the beliefs and customs of the Jewish religion. A video-cassette, The Bible: A Literary Heritage, which uses Israeli settings and historical costuming is shown.

c. The Phenomenom of Christianity - The study of Judaism leads directly into a comparison with Christianity and a discussion of the differences between the spirit of the Old Testament and the New Testament. Filmstrips are shown on Christianity from the World's Great Religions series. Students are put into small groups to discuss the filmstrips and to share basic beliefs of their own religions as to form of worship, type of music, religious education, and specific beliefs on immortality, sin, and the Last Judgment.

Since this portion of the unit occurs before the Christmas holidays, the timing is propitious to show a multi-media presentation entitled "The Life of Christ in Art" prepared by the teacher. The presentation combines several accounts of Christ's life from the New Testament with artwork from the Renaissance to the Modern period and a musical background of Christmas carols for Part I and Bach's "Toccata and Fugue" for Part II.

d. Eastern Religions - Students research these religions: Buddhism, Hinduism, Shintoism, Confucianism, Taoism, and Islam and prepare a panel discussion explaining major beliefs, origin and history, customs and traditions, scripture and laws, and manisfestations in the arts. Instruction is given on how to prepare and present a panel discussion. The panel discussion counts as ½ of each student's grade, since this is the nine-weeks project.

Various resource people visit the class and help students with their research on religions. At least three days are given for in-class research, but students are expected to do much preparation on their own time.

Slide show: East Meets West: A Conflict in Values. Part I of this slide show examines the origins and inter-relationships of the Oriental religions and aids the student in understanding the complexities of these inter-relationships. A whole-group discussion follows.

At the conclusion of the panel discussions, students fill out a chart in which various beliefs and terms are identified with the correct religion or religions. The teacher then instructs the students how to write a comparative paper in which the students must compare the beliefs, origins, traditions and laws of any two of the religions studied in this unit, both Christian and non-Christian.

If enough interest is evident, the teacher may assign special reports on the cults stemming from both Christian and non-Christian religions. These reports are given orally to the class.

e. Religion and the Arts - Slide show: Why Man Creates - For God or Country is shown to illustrate the artist's function in a religious society and resulting limitations to his freedom of expression. Variations to this limitation are discussed.

Religious Music: The teacher distributes a handout explaining the various forms of religious music. Students listen to examples of these forms from Gregorian Chant to folk and rock religious music. A guest musician may be invited to bring examples of current religious music to the class.

Religious Architecture: The development of structures used for religous purposes in the Western world is traced from the Roman basilica to the designs of Frank Lloyd Wright. The class takes a field trip to several community churches representing various styles of church architecture. As an art project, students learn how to make radial designs and how to use the crayon etching technique. Each student makes a 12x 12" crayon etching of his own design representing a rose window. The designs are displayed as a group.

Religious Drama: Students are introduced to expressionistic drama through the reading of J.B. by MacLeish. They compare the play to a recording of the Book of Job. The play which depicts modern man in a universe whose laws he cannot understand extends the problem faced by Job in the Bible to modern times. The problem is "Why must men suffer?" and the answer in both JB and "Job" is basically the same.

f. Philosophical Answers to the Meaning of Life: The slide show, Man's Search for the Meaning of Life, explores basic philosophies from Plato and Aristotle to the Existentialists of today. Each philosophy is explained by the teacher before the slide show, and following the slide show, students discuss what they have learned. Other answers to the meaning of life besides religion include love, friendship, self-fulfillment, work, and art. Students relate the composition on values that they wrote last nine weeks to their philosophy of life and conclude this portion of the study by writing their own philosophy of life entitled "I Believe."

The Family Planning Game, Constructing a Life Philosophy is used to help the students define and verbalize their own philosophies before writing the composition.

3. Culminating

A matching test identifying events with names or religions can be used for evaluation, or a search-a-word puzzle. Both are given at the end of this unit. Students evaluate the unit orally by reviewing the objectives of the unit to see which have been accomplished. The best evaluation of course, will come from the compositions that the students have written during the unit.

The students fill out an evaluation sheet on the past semester.

MATERIALS:

Guest speakers
Duplicated handouts

Slide shows: Man and His Gods, Parts I and II
East Meets West: A Conflict in Values, Part I
Why Man Creates - For God and Country, Part II
Man's Search for the Meaning of Life, Parts I and II
The Center for the Humanities, Inc.
Communications Park, Box 1000
Mount Kisco, New York 10549

Selected slides of religious art and architecture

Recordings: Jewish music - 2000 Years of Music, Folkways
Gregorian chant - "Adoro Te Devote"
Tallis - "Ecce Tempus"
Byrd - "Ave Verum Corpus"
Monteverdi - Gloria
Bach - "St. Matthew's Passion,""Toccata and Fugue in D Minor"
Handel - "Hallelujah Chorus" from the Messiah
Jesus Christ, Superstar - selected songs
Godspell - selected songs
Christmas carols
The Book of Job, Caedmon Recordings

Films and filmstrips: World's Great Religions, Time/Life Films
The Bible: A Literary Heritage (videocassette)

Family Planning Game: Constructing a Life Philosophy, Greenhaven Press

Texts and references: (see also bibliography for students)

Akerman, James S. and Hawley, Jane S. On Teaching the Bible as Literature. Bloomington: Indiana University Press, 1970.

Durant, Will. Our Oriental Heritage. New York:Simon and Schuster,1954.

Hamilton, Edith. Mythology. New York: New American Library, 1940.

The Interpreter's Bible. New York: Abingdon-Cokesbury Press, 1952.

MacLeish, Archibald. J.B. New York: Samuel French, Inc. 1956.

Noss, John B. Man's Religions. New York: Macmillan Pub.Co. Inc.,1974.

Russell, Bertrand. A History of Western Philosophy. New York: Simon and Schuster, 1945.

Trawick, Buckner B. The Bible as Literature: Old Testament History and Biography. New York: Barnes and Noble, 1964

RESEARCH PROJECT - EASTERN RELIGIONS

Assignment: Students will work in groups to research an Eastern religion and present the information to the rest of the class in the form of a panel discussion.

Procedure: There will be several days of class time to plan and do research, as well as plan for the panel discussion. When the group meets for the first time, a chairperson should be appointed and the division of the research into sections should occur. Then each person will research the assigned area of the religion and report his findings back to the group. When all the information has been collected, the group must plan the panel discussion.

Responsibilities: The chairperson is in charge of designating the areas of research, checking to make sure each person is doing his job, keeping group discussion moving, and acting as moderator of the panel. He is also responsible for evaluating each member of his group.

Each member of the group must get all the information he can on his assigned section of the religion. All must participate equally, both in research and in the panel discussion.

Divisions: The religions may be sectioned off into these main areas:
Philosophies and beliefs
Origin and history - location, membership
Rituals and ceremonies
Customs and traditions
Arts--literature, mythology, architecture, sculpture, dance, drama
Scriptures and law

Schedule: There will be two research days next week and two next week
Planning of panel discussions - December 12, 13
Panel discussions - December 14, 15, 16

A written research paper is not required. The entire research project will be ½ of your nine weeks grade; grading is based on information presented, amount of work done individually, effectiveness of discussion, organization of material, and presentation of material. Instruction will be given on how to conduct a panel discussion.

BOOKS ON EASTERN RELIGIONS

THE BUDDHIST TRADITION	de Bary
LAO TZU	Tao Te Ching
THE UPANISHADS	Manchester
ADVAITA VEDANTA	Deutsch
WAY OF ZEN	Watts
MAN'S RELIGIONS	Noss
CREATIVITY AND TAOISM	Chang Chung'yuan
ON INDIAN MAHAYANA BUDDHISM	
RELIGIOUS AND SPIRITUAL GROUPS IN MODERN AMERICA	Ellwood
TEACHINGS OF THE COMPASSIONATE BUDDHA	Burtt
POETRY AND CAREER OF LI PO	
LITERATURE OF THE EASTERN WORLD	
TREASURY OF ASIAN LITERATURE	
SAYINGS OF CONFUCIOUS	Ware
BUDDHISM	Gard
RELIGIONS OF THE WORLD MADE SIMPLE	Lewis
THE RELIGIONS OF MAN	Smith
HAD YOU BEEN BORN IN ANOTHER FAITH	Bach
HOW THE GREAT RELIGIONS BEGAN	Gaer
THEIR SEARCH FOR GOD	Fitch
THE NEW RELIGIONS	Needleman
ISLAM	Williams
HINDUISM	Renou
WISDOM OF CONFUCIUS	
CONFUCIUS IN LIFE AND LEGEND	Kalen
THE LIFE AND TIMES OF MUHAMMED	Glubb
ISLAM: A CONCISE INTRODUCTION	Roberts
MUHAMMED, PROPHET OF ISLAM	Warren
THE HINDU SOUND	Corlett
THE ADVENTURES OF RAMA	Gaer
RELIGIONS OF EAST AND WEST	Fellows
HANDBOOK OF THE WORLD'S RELIGIONS	Zehavi
THE RELIGIONS OF THE EAST	Rice
ORIENTAL RELIGIONS IN ROMAN PAGANISM	Cumont
THE WORLD'S GREAT RELIGIONS	Rice
THE STORY OF THE WORLD'S RELIGIONS	Savage
WORLD FAITH	Baker

SUGGESTED READINGS

THE POWER AND THE GLORY, Graham Greene
SIDDARTHA, Hesse
THE ROBE, Dougkas
THE SILVER CHALICE, Costain
BEN HUR, Wallace
DELIVER US FROM EVIL, Dooley
THE EDGE OF TOMORROW, Dooley
THE NIGHT THEY BURNED THE MOUNTAIN, Dooley
HOW FAR TO BETHLEHEM, Lofts
WOMEN IN THE OLD TESTAMENT, Lofts
THE STRANGER, Camus
A MAN FOR ALL SEASONS
ARCHEOLOGY OF THE BIBLE, Magnusson
BARE RUINED CHOIRS, Willis
THE DAY CHRIST WAS BORN, Bishop
THE GREATEST BOOK EVER WRITTEN, Oursler
THE GREATEST STORY EVER TOLD, Oursler
THE GREATEST FAITH EVER KNOWN, Oursler
THE CITADEL, Cronin
A MAN CALLED PETER, Marshall
KEYS OF THE KINGDOM, Cronin
OUT OF THE SILENT PLANET, Lewis
PERELANDRA, Lewis
THAT HIDEOUS STRENGTH, Lewis
DUNE, Herbert
GIFT OF THE SEA
THE LITTLE WORLD OF DON CAMILLO, Guareschi
SAINT JOAN, Shaw
MURDER IN THE CATHEDRAL, Eliot
THE MAN BORN TO BE KING, Sayers
BILLY BUDD, Melville
MOBY DICK, Melville
EMPEROR JONES, Eugene O'Neill
A CANTICLE FOR LEIBOWITZ, Miller
HISTORY OF THE CRUSADES, Runciman
LIFE AFTER LIFE, Moody
REFLECTIONS ON LIFE AFTER LIFE, Moody
HERE AND HEREAFTER, Montgomery
THE CHOSEN, Potok
THE STAND, King
ELMER GANTRY, Sinclair Lewis
THE THORNBIRDS, McCullough
TEACHINGS OF DON JUAN, Castenada
CALVIN, Wendel
MUHAMMAD, PROPHET AND STATESMAN, Wat
ALONE OF ALL HER SEX, Warner
THE HERETICS, Dunham
STRANGER IN A STRANGE LAND, Heinlein

VOCABULARY TERMS - RELIGION

Agnosticism	The belief that nothing is known or can be known about the existence of God or about things outside of human experience.
Animism	The belief that there is a spirit in everything in nature, even inanimate objects.
Anthropomorphism	The interpretation of God in the likeness of man.
Asceticism	The belief that by abstinence and self-denial a person can train himself to be in conformity with God's will.
Atheism	The belief that there is no God.
Bhagavad-gita	Part of Hindu scripture. It means "celestial song" and is a a kind of sermon.
Brahmin	Highest of the Hindu caste system--the priests
Calvinism	A form of Protestantism emphasizing the eternal predestination of every individual to damnation or to salvation.
Counter-Reformation	The Catholic reaction to the Protestant Reformation in the 16th century.
Deism	The belief that God exists entirely apart from our world and does not influence the lives of human beings.
Ethics	The study of right and wrong in conduct
Incarnations	Embodiments of spirit or soul in human or animal form
Karma	The totality of a person's actions in one of the successive states of his existence.
Mantra	An invocation used by the Hindus in worship in the form either of a brief petition or the repetition of a single word.
Metaphysics	Inquiry into the ultimate and fundamental reality
Minaret	A slender lofty tower attached to a mosque and surrounded by one or more projecting balconies from which the summons to prayer is cried
Monotheism	Belief in one God
Mosque	Building used for public worship by Moslems
Mysticism	Doctrine that truth of God may be known through spiritual insight independent of the mind

Nature worship	A form of religion in which the forces of nature are worshipped as gods.
Naturalism or Naturism	Doctrine that all religious truths can be derived from the natural world
Nirvana	A condition of happiness rising out of the absolute cessation of desire.
Pantheism	The doctrine that God is imminent in all things--God and the universe are identical.
Polytheism	The worship of many gods.
Predestination	Doctrine that by God's decree certain sould will be saved and others lost.
Puritanism	Form of Protestantism founded in 16th century that asked for simpler forms of worship and stricter morals
Reformation	Religious, social, and political movement in 16th c. Europe that led to the establishment of Protestant religions. Followed by the Counter-Reformation, a Catholic phenomenon.
Sanskrit	The classical language of the ancient Aryan conquerors of India. The earliest Indian writings now existing are in Sanskrit.
Theism	Belief in a personal God
Theology	Study of the nature of God and His relations to man and the universe. Also, study of religions
Totemism	Belief that family or clan is related to animals and that animal becomes the symbol for the family.
Transcendentalism	Search for reality through spiritual intuition
Transmigration	To pass from one body into another at death: metempsychosis
Reincarnation	The doctrine that the soul reappears after death in a new body
Upanishads	Sacred Hindu scriptures forming the second part of the old texts. The word means "sitting near" or sitting around, that is, sitting around a teacher or holy man
Veda	Holy Scripture of the Hindu religion
yang	The male principle in nature and human affairs
yin	The female principle, complementary to yang, but also superior to it according to the Taoists
Yoga	Practice of using physical exercises and meditation to free the soul from endless rounds of reincarnation

JEWISH HISTORY
SOME RELATIVE DATES

2000 BC - Time of Abraham (?)	Beginnings of Hinduism 2000-1000 BC. Greeks take possession of Aegean Islands and penisula
1300 BC? Time of Moses and oppression in Egypt	1350 BC - Ramses II (Pharoah of the oppression?)
1200-1100 BC Conquest of Canaan	1193 BC - Trojan War
1030 BC Establishment of the Kingdom Under Saul	1000 BC Beginnings of Taoism
1000 BC David 936 BC Division of kingdom: Israel and Judah	1000-750 BC Rise of Greek civilization
Flowering of the Golden Age of Literature	900 BC? Time of Homer
750-700 BC Rise of prophets: Amos, Hosea, Isaiah I, Micah	753 BC Legendary founding of Rome
722-721 BC Fall of Israel to Assyria	
701 BC Invasion of Juday by Assyria	
630-530 BC Age of Prophets: Jeremiah, Ezekial, Isaiah II	604 BC Birth of Lao Tzu 600-500 BC Age of Tyrants in Greece 563 BC Birth of Siddhartha Gautama
586-536 BC Captivity in Babylon	551 BC Birth of Confucius
535 BC Return to Jerusalem	
516 BC New temple built	500 BC Beginning of Roman Republic
	490-480 BC Greeks defeat Persians at Marathon and Salamis
	146 BC Romans completely control Greece
	5th C. AD formalization of Shintoism
	571 AD Birth of Muhammad

SLIDE LIST
THE OLD TESTAMENT IN ART

Creation of Stars and Planets	Michelangelo
God Separating Light from Shadow	Michelangelo
The Creation of Adam	Michelangelo
Scene from Paradise Lost	Fuseli
Expulsion from Paradise	Masaccio
Cain and Abel	Rosa
The Deluge	Shaw
The Deluge	Turner
The Drunkeness of Noah	Michelangelo
The Sacrifice of Abraham	Tiepolo
Abraham's Sacrifice	Rubens
Joseph Tells His Dream	Nolde
Chaste Joseph	Ernst
Moses	Michelangelo
Moses Receiving the Tablets	Chagall
Moses Breaking Tablets of the Law	Chagall
Old Jew with Torah	Chagall
Twelve Tribes	Chagall
David	Michelangelo
David	Bernini
David	Castagno
Bathsheba	Rembrandt
Solomon and the Queen of Sheba	Frecesca
Samson and Delilah	Mantegna
Job in Prosperity	Blake
Satan Bringing Destruction on Sons and Daughters of Job	Blake
Job Smitten with Boils by Satan	Blake
Three Friends Condemning Job	Blake
Job Cursing the Day Wherein He was Born	Blake
God Answering Job out of the Whirlwind	Blake
Job and his Daughters	Blake

SLIDE LIST
LIFE OF CHRIST IN ART

Part I: Christ's Birth and Early Childhood

The Nativity	Master of Flemalle
Nativity	Hans Baldung Grien
Nativity	Schongauer
Angel Concert and Nativity	Grunewald
Adoration of the Shepherds	Mantegna
Adoration of the Shepherds	de la Tour
The New Born Babe	Caravaggio
Adoration of the Shepherds	Van der Goes
Journey of the Magi	Breugel
Adoration of the Kings	Fra Lippo Lippi
Adoration of the Magi	Velazquez
Adoration of the Magi	Rubens
Adoration of the Magi	Durer
Flight into Egypt	Tiepolo
Rest on the Flight into Egypt	Grien
Massacre of the Innocents	Breugel
The Holy Family	de Morales
The Holy Family on the Steps	Poussin
Mother and Child with Infant St. John	Corregio
La Belle Jardiniere	Raphael
The Holy House of Nazareth	Zurbaran

Part II: Christ's Ministry, Death, and Resurrection

Altarpiece of the Baptism of Christ	David
The Baptism of Christ	Verrocchio
Christ Among the Children	Nolde
Marriage at Cana	Menabuoi
Christ Healing the Sick	Allston
Christ's Charge to Peter	Perugino
The Last Supper	da Vinci
The Last Supper, detail	da Vinci
Kiss of Judas	Van Dyck
Christ Before Caiaphas	Cambiaso
The Mocking of Christ	Grunewald
Ecce Homo	Il Cigoli
Ecce Homo	Corinth
Procession to Calvary	Breugel
The Crucifixion	Mategna
The Crucifixion	Messina
The Crucifixion	Castiglione
Crucifixion	Dali
Descent from the Cross	Van der Weyden
Deposition	Raphael
Pieta	Del Piombo
The Entombment	Botticelli
The Resurrection of Christ	Francesca
The Resurrection of Christ	Grunewald
Ascension of Christ	Tintoretto

DISCUSSION QUESTIONS: CHRISTIANITY

1. Is a person really a Christian if he believes Christ was only a prophet, and not really the son of God? Explain your answer carefully.

2. In what sense can Judaism be considered to be a bridge to Christianity?

3. Why does the Resurrection set Christianity apart from all the other great religions of the world?

4. Explain the Christian symbolism of: the numbers "twelve", and "three"--the fish, the name "Peter", the lamb, and the dove.

5. Is it possible to offer a political explanation for the Crucifixion of Christ? Explain.

6. What qualities in Christian theology might cause outsiders to fear and persecute its followers? How would you feel if a group of people came up to you today espousing a strange, new feligion, in which the originator had died and come back to life again?

7. How did it harm Christianity to be made the only official religion of a land? Would you consider that to be the first great mistake made by the early Church?

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HOW TO GIVE A PANEL DISCUSSION

The Panel discussion is more ordered and more formal than an informal discussion, or round-table discussion. In the Panel, each member is an individual performer, and there is no interruption from other speakers, or from the audience. The panel discussions should be from 15-20 minutes.

1. Preparing for a panel discussion:

   a. Panelists choose a moderator

   b. Divide subject into phases or sub-topics

   c. Each member gathers information and prepares talk on his/her phase.

      a. Organizes information

      b. Prepares attention-arousing introduction

   d. Panelists meet to practice talks and time them--decide on order of presentation.

2. Duties of a moderator:

   a. The moderator must have some knowledge of what the others will say, as well as his/her own sub-topic or phase.

   b. The moderator lists panelists and phases in order.

   c. The moderator begins the discussion by explaining the subject and telling why it is important in the introduction. She introduces the panel and reminds the audience of question and comment time at the end of the discussion.

   d. The moderator reviews briefly after each talk and introduces the next speaker. In other words, she provides the transition between the two talks.

   e. The moderator summarizes the discussion at the end.

   f. The moderator invites the audience to ask questions. She either answers them herself or refers them to specific panelists.

3. Duties of all participants:

   a. Each member must speak loud enough to be heard and clearly enough to be understood.

   b. The information must be told and not read from a sheet of paper.

   c. The information must be organized logically and show sufficient preparation and practice.

   d. Each participant should prepare for approximately five minutes of speech.

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NAME______________________________

DIRECTIONS: In the columns below, identify or define term, and give the religion or religions in which it takes a part. Use your notes to find the answers.

TERM	IDENTIFICATION	RELIGION
Vedas		
Karma		
Yoga		
Muslim		
Way of the Gods		
Shiva		
Kami		
Lao Tzu		
Koran		
Caste system		
Nirvana		
Mecca		
Torah		
Ten Commandments		
The Silver Rule		
The Middle Way		
absence of priests		

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Polytheism		
Monotheism		
Animism		
Shrine		
Reincarnation		
Transmigration		
Mohammed		
Bushido		
Siddhartha Gautama		
Upanishads		
Search for Enlightenment		
Brahma		
Vegetarianism		
Ancestor worship		
yin and yang		
Bar Mitzvah		
Talmud		
Hadith		
Old Testament		
synagogue		

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Allah		
Polygamy		
the wheel of life		
Bodhisattva		
Four noble truths		
Izanami and Izanagi		
Great Purification Ritual		
Hari-kari		
Civil service system		
The Golden Mean		
Analects		
The Book of Changes		
Immortality		
Pagoda		
Sacraments		
Last Judgment		
Easy divorce laws		
Dietary laws		
Importance of the Family		

FORMS OF RELIGIOUS MUSIC

THE MASS

Of the various church services which have musical settings, the Mass is the most important. The Mass is the principal worship service of the Catholic Church, and it is a re-enactment of the Last Supper. Sung masses are called "high" masses and those not sung are called "low" masses.

The Mass consists of two parts: the Ordinary, or texts which are common for every mass; and the Proper, which consists of texts proper to a particular day or occasion. It is the Ordinary which is sung by the choir and for which musical "Masses" have been composed. The Propers are usually chanted.

Many composers have written Masses. Among these are: Bach--Mass in B Minor; Brahms, German Requiem; Faure, Requiem; Poulenc, Mass in G; Stravinsky, Mass; Verdi, Requiem Mass; and Mozart, Requiem in D Minor. (A Requiem is a funeral mass).

Since the time of Pope John 23rd and the Ecumenical Council of the Catholic Church, the emphasis has been on congregational singing, and in many churches, the congregation sings simplified versions of the Ordinary of the Mass. These Masses are now in English. Latin masses are seldom sung.

PARTS OF THE ORDINARY

1. Kyrie Elieson: A prayer for mercy--the only text of which is in Greek.

2. Gloria: The Canticle of Bethlehem. Based on Luke II, 12. Omitted during Advent and Lent; also from the Requiem Mass and from the Mass on ordinary week-days.

LATIN TEXT	ENGLISH TEXT
Gloria in excelsis Deo,	Glory to God in the highest.
Et in terra pax hominibus bonae	And on earth peace to men of good will.
voluntatis. Laudamus te.	We praise Thee.
Benedicimus te.	We bless Thee.
Adoramus te.	We adore Thee.
Glorificamus te.	We glorify Thee.
Gratias agimus tibi propter magnum	We give Thee thanks for Thy great glory.
gloriam tuam.	
Domine Deus, Rex caelestis, Deus	O Lord God, Heavenly King, God the Father
Pater omnipotens	almighty
Domine Fili unigenite Jesu Christi	O Lord Jesus Christ, the only begotten Son
Domini Deus, Agnus Dei, Filius Patri	O Lord God, Lamb of God, Son of the Father
Qui tollis peccata mundi, suscipe	Who takest away the sins of the world,have
deprecationem nostram.	mercy on us.
Qui sedes ad dexteram Patris, miserere	Who takest away the sins of the world,
nobis.	receive our prayer.
Quoniam tu solus sanctus	Who sittest at the right hand of the Father
Tu solus Dominus	have mercy on us.

Tu solus Altissimus, Jesu Christi	For Thou only art holy. Thou only art Lord. Thou only art, O Jesus Christ, are most high.
Cum Sancto Spiritu, in gloria Dei Patris. Amen.	Together with the Holy Spirit, in the glory of God the Father. Amen.

3. Credo: A statement of belief, the Nicene Creed. Omitted when there is no Gloria.

4. Sanctus: A hymn of praise, based on Isaiah, vi,3 and Matthew xxi,9. Usually separated into the Sanctus and the Benedictus.

5. Agnus Dei: Lamb of God. Based on John i,19.

ENGLISH TRANSLATION OF ADORO TE DEVOTE

I adore Thee devoutly, hidden God,
Who art truly hidden beneath these forms.
To Thee my heart submits itself entirely.
Because in contemplating Thee, it finds itself wholly helpless.

TEXT OF ST. MATTHEW PASSION CHORALE

O Sacred Head sore Wounded,
Defiled and put to scorn!
O Kingly Head surrounded
With mocking crown of thorn!
What sorrow mars Thy grandeur?
Can death Thy bloom deflower?
O countenance whose splendor
The hosts of Heaven adore.

Thy beauty long desired
Hath vanished from our sight.
Thy power is all expired
And quenched the Light of Light.
Ah me! For whom Thou diest,
Hide not so far Thy grace.
Show me, O Love most highest,
The brightness of Thy face.

OTHER FORMS

Chorale	Harmonized hymn based on plain chant. Developed by Martin Luther.
Oratorio	Dramatic religious music with no action, scenery, or costumes.
Motet	Polyphonic composition using a Biblical text.
Passion	Religious music based on the agony and death of Jesus Christ.
Cantata	Smaller version of an oratorio.

INSTRUCTIONS - CRAYON ETCHING

MATERIALS: newsprint - 12 x 12" or 9 x 9".Posterboard in the same sizes. Compasses, rulers,pencils, fluorescent crayons, brushes, scratch pens, India ink.

Objective: Students will learn how to make simulated stained-glass rose windows using the crayon etching technique.

After seeing examples of rose windows from Gothic and Romanesque architecture, students are given sheets of newsprint on which to plan their design. They plan a radial design (from the center outward), keeping it simple and using thin black lines between every shape of a different color. When the design is approved by the teacher, the student transfers the design onto a piece of poster board to fit. Use either the 9x9" size or the 12x12". The posterboard is taped down.

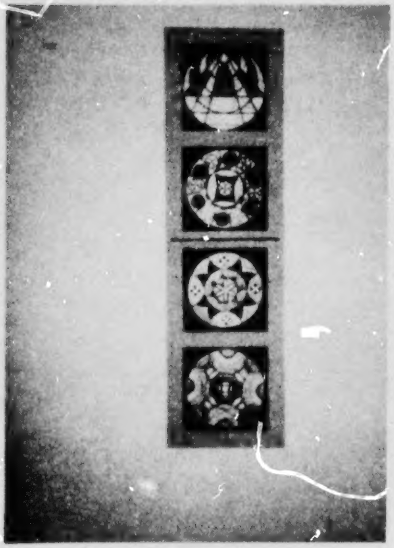
CRAYON ETCHING:

1. Starting from the center and working outward, color in shapes of design heavily with flourescent crayons. Leave the lines between each shape uncolored. The ink will take hold in these places, giving the appearance of black lead. Repeat colors but make one color dominant. Do not use more than five colors. Use the brightest colors you can find.

2. When design is colored in, brush India ink over the whole picture up to the edges of the cardboard. Let dry until no shiny areas remain.

3. Using a scratchpen, gently scratch away the ink in the colored areas. Scratch from the center outward making sure that all scratches are in the same direction. Some of the ink will remain where the areas had been left uncolored.

4. Patch up any areas where ink may have been chipped off using a small,soft brush. Display the etchings together.



PUZZLE - MAN AND GOD

Directions: Write the correct answer in the blanks below. Then find the word in the puzzle and circle it. The words may be spelled frontwards, backwards, or diagonally.

W	G	G	L	U	T	H	E	R	K	M	S	I	M	I	N	A
A	R	R	A	Y	R	E	V	O	S	S	A	P	G	Z	Y	X
N	O	E	H	M	A	N	H	C	A	B	M	E	C	C	A	G
I	P	G	A	L	L	A	H	T	R	O	D	A	G	R	R	U
R	C	O	N	F	U	C	I	A	N	I	S	M	G	E	W	N
T	H	R	D	D	A	B	H	B	R	Y	I	N	B	T	R	O
S	O	I	E	H	P	A	F	E	J	Z	X	L	T	E	A	D
E	R	A	L	C	M	O	T	E	T	Q	H	Y	E	P	T	E
L	A	N	O	I	T	N	E	V	N	O	C	I	M	X	S	M
A	L	C	Q	U	U	I	M	A	K	O	N	O	S	V	R	M
P	E	H	T	O	R	A	T	O	R	I	O	E	I	E	E	A
B	N	A	C	B	A	R	M	I	T	Z	V	A	H	D	P	H
O	E	N	I	T	N	A	T	S	N	O	C	V	C	A	U	O
T	T	T	O	R	A	H	B	E	M	T	M	A	S	S	S	M

1. ____________________ Started the Protestant Reformation

2. ____________________ Music of the early church promoted by Pope Gregory

3. ____________________ Form of worship in the Catholic Church

4. ____________________ Rock opera, Jesus Christ, ______________

5. ____________________ Developed the theory of Moral Reasoning

6. ____________________ The Messiah is one of these

7. ____________________ Wrote polyphonic masses in the 16th century

8. ____________________ Wrote "St. Matthew's Passion"

9. ____________________ Scripture of the Hindus

10. ____________________ Polyphonic vocal music based on the Bible

11. ____________________ Questioned "Why does man suffer?"

12. ____________________ Level of moral reasoning reached by the majority of people

13. ____________________ wrote "The Hallelujah Chorus"

14. ____________________ Chinese philosophy that stresses moderation in all things

15.________________________founder of Islam

16.________________________opposite of yang

17.________________________belief that a spirit is in all things

18.________________________Japanese for "spirit"

19.________________________Sacred city of the Moslems

20.________________________subject of our unit--_____and God.

21.________________________The punishment and obedience stage - Kohlberg

22.________________________Both Judaism and Islam trace their origins to him.

23.________________________Reaction of the Catholic Church - the _______Reformation

24.________________________Coming of age ritual for a Jewish boy

25.________________________Jewish feast that occurs around Easter

26.________________________the one God of Islam

27.________________________first head of the Christian Church

28.________________________The break between Eastern and Western churches

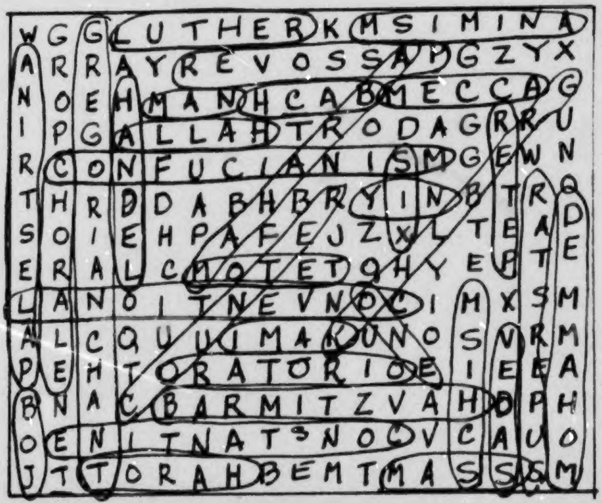
29.________________________Homophonic hymn introduced by Luther

30.________________________Emperor who made Christianity legal.

31.________________________Stage of reasoning based on universal principles

32.________________________First five books of the Old Testament

KEY



W	G	G	L	U	T	H	E	R	K	M	S	I	M	I	N	A
A	R	R	A	Y	R	E	V	O	S	S	A	P	G	Z	Y	X
N	O	E	H	M	A	N	H	C	A	B	M	E	C	C	A	G
I	P	G	A	L	L	A	H	T	R	O	D	A	G	R	R	U
R	C	O	N	F	U	C	I	A	N	I	S	M	G	E	W	N
T	H	R	D	D	A	B	H	B	R	Y	I	N	B	T	R	O
S	O	I	E	H	P	A	F	E	J	Z	X	L	T	E	A	D
E	R	A	L	C	M	O	T	E	T	O	H	Y	E	P	T	E
L	A	N	O	I	T	N	E	V	N	O	C	I	M	X	S	M
A	L	C	Q	U	U	I	M	A	K	U	N	O	S	V	R	M
P	E	H	T	O	R	A	T	O	R	I	O	E	I	E	E	A
B	N	A	C	B	A	R	M	I	T	Z	V	A	H	D	P	H
O	E	N	I	T	N	A	T	S	N	O	C	V	C	A	U	O
J	T	T	O	R	A	H	B	E	M	T	M	A	S	S	S	M

COURSE EVALUATION FIRST SEMESTER

HUMANITIES II

Please answer the following questions truthfully. Do not put your name on this form. If you have any other comments, please put them on the back of this sheet.

Rank order the following in order of importance. 1 is the best choice, and 2 is second choice, etc. Do not leave any items blank. Rank your choices on two criteria: which was the most beneficial academically and which was the most enjoyable.

ACADEMIC	ENJOYABLE	
______	______	Introduction to the Humanities: art, music, poetry
______	______	Man's Search for Identity-slide show and discussions
______	______	Study of the Creative Process
______	______	Split-brain theory and its implications
______	______	Values clarification and moral reasoning
______	______	Study of non-Christian religions
______	______	Learning how to conduct a panel discussion
______	______	Art projects and drawing exercises -Creativity unit
______	______	Creative writing assignments
______	______	Nine weeks Creative project
______	______	Group writing and role-playing of moral dilemmas
______	______	Filmstrips and discussions on Christianity and Judaism
______	______	Religious music
______	______	Crayon-resist --simulated stained glass windows

Answer briefly:

1. What do you think is the greatest strength of the Humanities program?

2. What do you think could be improved in the Humanities program?

Circle the following numbers to rate speakers, teaching methods, units of study:
Use these numbers: 1= poor, 2= fair, 3= good, 4= very good, 5= superior

1	2	3	4	5	The Man and Self unit as a whole.
1	2	3	4	5	The Man and God unit as a whole.
1	2	3	4	5	Small group discussions.
1	2	3	4	5	Whole-group discussions.
1	2	3	4	5	Slide shows, films, records, filmstrips in both units
1	2	3	4	5	Use of the notebook for notes, and grading purposes
1	2	3	4	5	Games, puzzles, exercises, short quizzes
1	2	3	4	5	Reading of magazines, books, novels, essays
1	2	3	4	5	Research of ideas and presentation to class
1	2	3	4	5	Art projects
1	2	3	4	5	Evaluating films, filmstrips, slide shows, exhibits
1	2	3	4	5	David Robinson as resource person
1	2	3	4	5	Mr. Corbin as guest artist
1	2	3	4	5	Lectures - Mrs. Stafford
1	2	3	4	5	Study of Picasso

From what do you think you will benefit the most in years to come? (consider units, section of units, teaching methods, reading, writing--anything that made a strong impression on you.)

What is the greatest obstacle to your making a better grade in Humanities II?

MAN AND SOCIETY

This unit builds upon the previous unit by looking first at religious fanaticism and the way it can restrict individual freedom in a society. The Salem Witch Trials, for instance, demonstrate the way that mass hysteria can become a destructive force. Other topics in this unit include law and justice, protest and propaganda, satire and social comment, the question of individual conscience against the state, and what makes a hero. As the nine-weeks project, students choose specific topics on man and society, research them and present reports to the class.

OBJECTIVES: The student will

Discuss examples of how religious and political fanaticism can cause injustices and restrict personal freedom in a society.

Point out how the arts have been used both as protest and propaganda, and as satire and social comment.

Examine our system of law and justice for its strengths and weaknesses and discuss the role of individual conscience against the state.

Choose and research a particular topic relating to man and society and give an oral report to the class.

Write his own satire or social comment, or produce a poster to be used for protest or propaganda purposes.

Examine the moral reasoning of both fictional and real heroes to discover what makes a hero in societies of the past and in our modern society.

MAN AND SOCIETY

ACTIVITIES:

1. Introductory

A few days before the unit is to begin, the teacher prepares a bulletin board display with pictures and captions relating to the topics in the unit. To introduce the unit, she discusses the objectives and explains the nine-weeks project. Following a whole class discussion of possible choices for the nine-weeks project, the students turn in their selections.

2. Developing

a. Fanaticism- Religious or Political. Any kind of fanaticism can blind people to reality and cause injustices to those who don't believe the same way. The Salem Witch Trials of the 17th century are a case in point. As an introduction, "Young Goodman Brown" by Nathaniel Hawthorne is read and discussed in class. This story is a good choice not only because it sets the stage for what happened in the Puritan village of Salem, but also because of Hawthorne's obsession with guilt due to his ancestor's participation in the trials as a judge. The teacher shows the filmstrips, Witchcraft in Salem:Background for the CRUCIBLE, and students discuss the history and events of the trials in small groups. The teacher explains the origins, beliefs, and the influences on America of Puritanism.

Students read The Crucible by Arthur Miller and listen to a recording of the play. Each act is discussed upon completion to insure that the students are understanding the action and the meaning. When the play is completed, the teacher gives important facts about Miller and the reasons why he wrote the play. The underlying meaning of the play as a protest against McCarthyism that caused professional and personal injury to so many in the 1950's is seen as an example of political fanaticism. Current episodes of censorship and book-burning in schools are an extension of this kind of fanaticism. A discussion on censorship--when is it necessary and when does it become a danger to democracy--should ensue.

b. Law and Justice. The government in Salem Village was unique because it was a theocracy. The class explains what this means and discusses the question of authority in law. Law and government must have authority i order to bring security and order. The authority in Salem was the Bible; the authority of the United States is the Constitution and Bill of Rights. The slide show Law and Justice: Man's Search for Social Order, explains different kinds of law and justice systems , the enforcement of the law, and miscarriages of justice. Students discuss these issues in small groups following the viewing and evaluation of the slide show.

Guest speaker: A lawyer visits the class to speak about the strengths and weaknesses of the justice system. Students are encouraged to ask questions during this time.

The Future Planning Game, Preventing Crime and Violence, is used in small groups to discuss possible causes of crime and ways to prevent it. The question of censorship reoccurs in these discussions.

c. Protest and Propaganda, Satire and Social Comment: The teacher introduces the question: "Even though law and order in a society are necessary, what happens when following the law goes against our moral principles--the last two stages in Kohlberg's theory of moral reasoning?" Henry David Thoreau and Mahatma Gandhi are used as examples of what an individual can do when he opposes an unjust law. The class reads portions of "Civil Disobedience" out loud. Martin Luther King's fight for civil rights is another example of the use of "passive resistance" to change injustices. Students name other examples both fictional and real, and the teacher directs the class into a discussion on how art can be used for protest purposes. Ralph Nader, Rachel Carson, Harriet Beecher Stowe and Upton Sinclair are given as examples of writers who have brought about societal and political changes with their protests.

Slide show: Art With a Message. This slide show is in two parts. They are shown and evaluated separately. Part I is Protest and Propaganda. When students finish viewing and evaluating this series, they discuss questions about it in small groups. The teacher then reviews the slides and asks which ones are more unique in terms of protest or propaganda value. Students analyze what it is that makes each work effective.

Protest music: The teacher gives a lecture and a listening session on protest music of the Romantic period. This period was the first in which artists became the rebel against society instead of merely reflecting it. Political and social upheavals were common during this age, and the intensely subjective Romantics poured out their feelings in their music. American folk music and protest music of the 60's are also heard. Students are invited to bring examples of protest music of the 80's from their own collections to play in class.

Part II, Satire and Social Comment, is then presented. Students point out the differences between protest, propaganda, satire, and social comment, and define all four concepts. Poems and essays illustrating the use of satire and social comment are read and discussed.

Assignment: Students pick a theme with strong emotional appeal and plan a verbal or visual statement using either protest, progapanda, satire, or social comment. Art work and literature from the slide shows and class reading are reviewed as examples. The results are displayed.

d. Novel study: Early in the unit, each student chooses from a list of novels to read as part of a group assignment. The student is given two to three weeks to read the novel. Then the student meets with others who read the same book and together, they work out a presentation to give the class explaining the plot of the book and how it fit in with the theme of the unit. Following the presentations of the books, the teacher asks the class how each major character acted--either against or with society--to solve the problem. Heroic qualities of the main characters are brought to light. This discussion leads naturally into the next topic: What Makes a Hero.

e. What Makes a Hero? About two weeks before starting on this sub-unit, the teacher assigns the class to look for and collect newspaper and magazine clippings about heroes and heroic actions. These are due the day the sub-unit begins. Using these clippings and others, the teacher leads the class into a brainstorming activity on heroes. Why do we call the main characters in plays and novels "hero" or "heroine"? Who are some of the heroes of the past--both fictional and real? What did they do to be called heroes? What famous people of today can be called heroes? Why do we have trouble finding heroes today? What do you think makes a hero? Lists are made on the chalkboard of the brainstorming results.

The slide show Man as Hero:Tragic and Comic gives some answers to these questions. The hero of the past was always successful in what he did, but today's heroes are often heroic in their failures. Our fictional characters have become "anti-heroes". For that reason, it is easier to discuss heroic qualities rather than heroes today. Following the viewing of the slide show, the class discusses the difference between the heroes of the past and the heroes of today. A list of heroic qualities is developed. The teacher also asks "Why do we need heroes today?" and "How does TV destroy our heroes?"

A video-cassette, Stars and Heroes, is shown. This program reflects on the events that make people either stars or heroes. Students write a composition on the topic: "Who is your personal hero? Give all the reasons why this person is your hero. What specific heroic qualities does he or she possess?"

f. Nine-weeks project: At the beginning of the unit, the students choose specific topics relating to Man and Society. Each student researches his particular topic and writes a research paper on the results. During the last week of the nine-week grading period,each student shares his research with the class. Visual or aural aids may be used.

3. Culminating

Students work a puzzle using notes from the unit. The purpose is to aid retention and check thoroughness of note-taking. An open-book test may be substituted.

The unit is evaluated orally by reviewing the objectives to see which ones had been accomplished.

MATERIALS:

Guest speakers
Duplicated handouts

Slide shows: Law and Justice: Man's Search for Social Order
Art With a Message:Protest and Propaganda, Satire and Social Comment
Man As Hero: Tragic and Comic
The Center for the Humanities, Inc.
Communications Park, Box 1000
Mount Kisco, New York 10549

Recordings: Beethoven - "Eroica Symphony"
Chopin - "Revolutionary Etude"
Wagner - "Ride of the Valkyries"
Tchaikovsky - "1812 Overture"
Strauss - introduction from "Also Sprach Zarathustra"
(Strauss and Wagner used for propaganda purposes by the Nazis)
Songs by Woody Guthrie, Bob Dylan, Peter, Paul and Mary, Leadbelly
Student selections
The Crucible, Miller

Films and filmstrips: Witchcraft in Salem: Educational Filmstrips

Video-cassette: Stars and Heroes, ETV

Family Planning Game: Preventing Crime and Violence, Greenhaven Press

Texts and References:

Miller, Arthur. The Crucible. New York: Bantam Books, 1959.

McGehee, Thomasine C. People and Music. Boston: Allyn and Bacon, 1968.

Novels, poems, and essays:

Baldwin, Go Tell It on the Mountain
Camus, The Stranger
Ellison, Invisible Man
Flaubert, Madame Bovary
Hawthorne, House of the Seven Gables
Hesse, Demian
Hinton, The Outsiders
Koestler, Darkness at Noon
Lee, To Kill a Mockingbird
Mathis, Teacup Full of Roses
Salinger, Catcher in the Rye

Brooks, Gwendolyn - "We Real Cool"
Cummings, E.C. - "next to of course god america i"
Fearing, Kenneth - "Homage"
McGinley, Phyllis - "The Day After Sunday"
Millay, Edna St. Vincent - "Apostrophe to Man"
" "This Excellent Machine"

"The Bill of Rights" from the US Constitution
Swift, Jonathan - "A Modest Proposal"
Thoreau, Henry David ' "Civil Disobedience"
White, E.B. - "About Myself" from Second Tree from the Corner

RESEARCH TOPICS - MAN & SOCIETY

Choose one of the following topics, or one of your own (with teacher approval). Use books, magazines, newspapers, or personal interviews to adequately research your topic. Write the results in a research report, at least five typewritten pages long. Your paper must include a cover sheet, an outline, and a bibliography, but footnotes are not necessary. Use at least four references in your paper. The paper is due March 12th (Monday) and can not be turned in after that date. The paper will not be returned.

The results of your research must also be shared with the class. A prepared tape interview, slide or photo presentation, listening session, or oral report with visual aids must be presented during the week of March 12-16th. The report should be from 5-7 minutes, but longer presentations may be cleared with the teacher.

SUGGESTED TOPICS:

1. What has been the results of the new drunk-driving laws?
2. Runaway teenagers
3. Abused children
4. Battered wives
5. Alcoholism--a Disease, not a Weakness
6. Computer ethics
7. Communal living--from the Shakers to the Asrams
8. Terrorism Abroad and in the US
9. The Fight for Nuclear Disarmament
10. The Holocaust
11. The Search and Prosecution of Nazi War Criminals
12. Protest Movements of the 60's
13. The Civil Rights Movement
14. Pros and Cons of Video Games
15. Disappearing Children
16. Women's Fight for Equality
17. Unsung Women Artists
18. Gandhi and Non-violent resistance
19. The Moral Majority and politics
20. What makes __________my hero
21. Advertising techniques used by the Media
22. The Harmful (or Beneficial) Effects of TV
23. The Avant-Garde in Music, art, or literature
24. Gambling--Vice or Release?
25. Contrasting Values of Three Generations
26. The Thirties
27. The Superman Theme in Literature, Movies, or TV
28. Early Pine Bluff History
29. The Effects of Rock Music on our Society
30. Afro-American Art or Music
31. Pop Music of the 20's, 40;s, 50's, and 60's
32. The McCarthy Era
33. Cults
34. Problems of the Aging in Modern Society
35. How the Growing Rate of Divorce Affects Society
36. Great Religious Heroes--Joan of Arc, Thomas a'Beckett, or Martin Luther
37. Value Systems of three rock stars (or movie stars)
38. How Movies have changed since the 30's.

QUESTIONS ON WITCHCRAFT

1. How old is the practice of witchcraft and devil worship? When did the Church in Europe begin to take notice of the spread of witchcraft and try to stop it?

2. Why were the Chelmsford Trials in 1566 so important , especially for the Salem Village Trials?

3. How did books about witchcraft, such as The Hammer of Witches, and Demonology, help spark the incidence of witch-hunting?

4. How were the rights of the accused violated in the witch trials? For instance, what kind of evidence was allowed that wouldn't be allowed in a courtroom today?

5. Name some of the theories that might explain what happened in Salem Village? Which one do you think is the most plausible? Why?

6. Why were the Puritans particularly susceptible to witch-hunting? What in their background would make them so intent on stamping out the devil?

7. Why do you think that witch-hunting is so easy to start among civilized peoples? Could it happen here and now in Arkansas? Explain your answer.

DISCUSSION QUESTIONS ON *THE CRUCIBLE*

Act One:

1. Who is Mr. Parris?

2. What does Mr. Miller say is the motivation behind the witch hunts?

3. What is the full name of Salem?

4. Explain what is meant by "theocracy" and what Mr. Miller calls"the paradox of Salem"?

5. Compare the setting of *The Crucible* to that of "Young Goodman Brown".

6. What is Abigail's motivation? the Putnams'? Is Parris also greedy for property?

7. Why does Tituba say someone else was with the devil? Who is the catylst in Act I?

Act Two:

1. How does the role of authority contrast with the role of the individual in the characters of Mary Warren, John Proctor the husband; Elizabeth Proctor, John Proctor the Puritan; Reverend Hale?

2. How does the past mistake of John Proctor influence his present decisions?

3. What kind of evidence is given to prove that Goody Osborn is a witch? That Elizabeth is a witch?

4. On what level of moral development do Herrick and Cheever act?

5. What kind of woman is Elizabeth? Has she really forgiven Proctor?

6. How has Mr. Hale changed in this act?

Act Three:

1. In this act, you meet Hathorne, the ancestor of Nathaniel Hawthorne. What kind of a judge do you believe him to be? What kind of a judge is Danforth?

2. How is Parris changing in this act?

3. Why doesn't Proctor drop the charge when he hears his wife is pregnant? What does it cost him?

4. How did Elizabeth fail her husband? Why did she do what she did? Would you have done otherwise? Explain.

5. What are the techniques the girls use to get Mary back on their side?

6. What is the peculiar power that Abigail has over the girls? What in her background might have made her so vengeful and remorseless?

Act Four:

1. Why does Parris plead for a postponement? He seems to be a crushed man. What has happened to make him that way? How does he justify Abigail's defection? Why is it so important to him that Proctor confesses?

2. Reverend Hale wants Elizabeth to persuade her husband to confess. He says, "It may well be God damns a liar less that he that throws his life away for pride." What does he mean by this? How does Elizabeth answer? Do you agree with Hale? Substitute the word "principles" instead of "pride." Do you still agree? What does Goody Proctor finally tell her husband to do?

3. Explain John's moral dilemma in Act IV. Why does he change his mind about confessing? Do you consider him a hero? Explain your answer.

4. On what stage of moral reasoning do the following operate? Giles, Proctor, Elizabeth, Mary Warren, Parris, Rebecca, Danforth?

Final discussion:

1. What is the conflict in the play? Who is the antagonist? the protagonist? Explain your reasons for your answers.

2. What is the exposition of the play? the generating circumstance? the rising action? the climax? the falling action? the catastrophe and solution?

3. Composition: Compare and contrast one of the following pairs of characters:

   Giles and Proctor
   Elizabeth and Abigail
   Parris and Hale

DIRECTIONS FOR GROUP NOVEL PRESENTATIONS

1. Choose a chairperson and a recorder for your group.

2. Discuss the questions below first. The recorder turns in your answers.

3. Plan a presentation to give to the class which summarizes the plot, describes the main characters, and explains the main problem and its solution. You may choose from any of the techniques suggested below. The presentation should last from 15-20 minutes, and involve all members of your reading group.

Informal group discussion
TV interview
inquest
panel discussion

court trial
news telecast
dramatization

DISCUSSION:

1. Explain the basic philosophy of the book. Is it more nearly Existentialism, Idealism, Realism, or other? Give your reasons.

2. What is the purpose for the book? What was the author trying to say?

3. What is the basic conflict of the book? Who is the protagonist and who or what is the antagonist? What is man's relationship to God in the book? To society?

4. Do you consider the main character to be a hero? Why or why not? On what level or stage of moral reasoning does the character operate? How does the main character change in the course of the novel?

5. Explain the title. Does it have any significance to the philosophy of the book?

FOR READING RECORD: What is the meaning of "freedom" to the main character? How does society keep him or her from achieveing this freedom? How does the main character solve the problem of individual freedom within a society?

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PUZZLE - MAN AND SOCIETY

Directions: Write the correct answer in the blanks below. Then find the correct word in the puzzle. Circle it. The words may be spelled frontwards, backwards, diagonally, or from right to left.

S	T	H	G	I	R	F	O	L	L	I	B	A	N	T	I	N	J	M
H	E	M	C	E	D	G	R	G	R	E	B	L	H	O	K	P	O	O
R	A	X	M	H	B	H	Q	U	O	H	A	W	T	H	O	R	N	E
E	C	K	I	C	E	I	M	L	A	P	E	B	H	K	A	E	E	i
A	U	W	P	S	E	T	T	M	P	O	C	R	E	L	S	C	L	S
L	P	Y	O	Z	T	L	M	V	X	R	U	F	O	A	T	E	B	X
I	F	R	H	T	H	E	E	R	I	T	A	S	C	P	Y	D	I	Z
S	U	O	C	E	O	R	N	C	V	S	G	C	R	E	A	E	C	D
M	L	G	F	I	V	E	W	T	Y	O	O	O	A	X	C	N	U	E
I	L	E	U	N	E	R	Y	D	I	P	P	Z	C	B	I	T	R	S
H	O	L	D	E	N	P	Z	E	W	A	S	P	Y	V	N	T	C	C
W	F	L	B	L	J	W	O	L	G	O	L	A	W	A	R	H	X	A
N	R	A	O	S	S	T	R	A	U	S	S	I	R	A	E	O	Z	R
P	O	L	A	W	A	L	N	O	M	M	O	C	S	V	U	R	F	T
E	S	L	Y	L	L	D	A	T	H	E	I	S	M	M	G	E	N	E
T	E	Y	P	S	A	E	B	A	H	R	E	N	G	A	W	A	M	S
M	S	I	N	A	T	I	R	U	P	Q	U	E	C	A	M	U	S	C

1. Philosopher who believed in Existentialism ____________________

2. Developed the Theory of Moral Reasoning ____________________

3. German philosopher who said "God is dead" ____________________

4. ____________________ and Vanzetti - two anarchists killed for crimes they said they did not commit.

5. Miller wrote this play to protest the witch-hunts of the McCarthy Era

    ____

6. ____________________ corpus --a legal term meaning "you may have the body"

7. ____________________ the first ten amendments to the Constitution

8. ____________________ Picasso painted this to protest the bombing of a small Spanish village by Franco's airforce.

9. Writer who believed his ancestor's guilt was on his soul--wrote "Young Goodman Brown.:

    ____

10. First name of the anti-hero in Catcher in the Rye: ____________________

11. Modern fiction focuses on the ____________hero instead of the hero.

12. Wrote The Stranger:_____________________

13. Form of government in Salem during the Colonial Period:_____________________

14. A system of law based on English law.__________________________

15. A literary form that exposes the follies of society to ridicule______________

16. Edna St. Vincent Millay wrote ______________________to Man" - a bitingly satirical poem against man.

17. Someone who is looked up to as embodying the ideals of a society____________

18. An artistic device in which certain values of a society are made to look attractive and noble.

____

19. Name of a novel about three brothers trying to survive in a ghetto.

____

20. The first of the Romantic composers. Wrote a symphony dedicated to "the memory of a great man."

____

21. Aristotle's brand of philosophy_______________________

22. Composer who wrote "Also Sprach Zarathustra"___________________________

23. Romantic composer who wrote operas about Germanic myths______________________

24. Romantic composer who wrote short piano piece when he heard of Warsaw's fall

____

25. A term meaning that judges go back to previous cases to find help in determining the outcome of a case.

____

26. Dictator who used Nietszche's ideas to attempt to create a "master race"

____

27. the ________________majority

28. Madame Bovary's first name__________________________________

29. A story that uses symbols for the characters to tell a moral___________________

30. The witch trials took place mainly in this village_________________

31. A belief that places trust in science and nature rather than in God.

____

32. A religious sect whose rigid, strait-laced manner and customs led to the witch-hunts of the 17th century

____

33. Greek philosopher who believed in idealism ______________________________

34. Philosophy that puts the responsibility for man's actions directly on man himself. The only meaning is the joy of living.

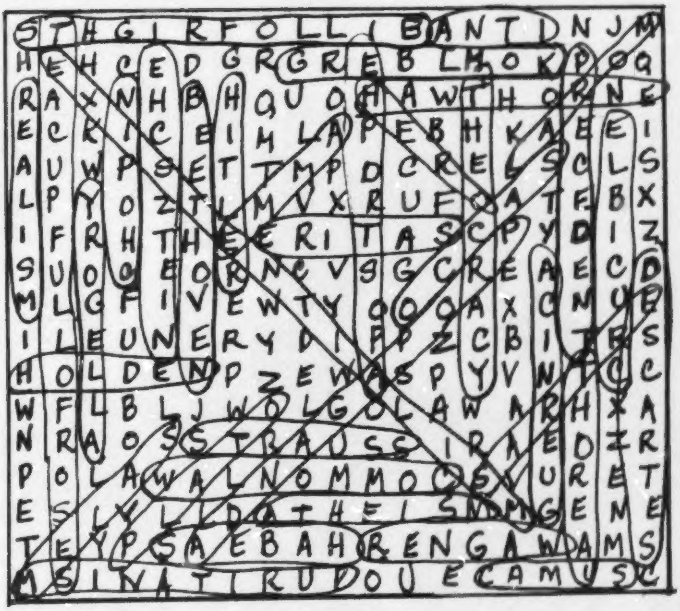
35. Philosopher who said, "I think, therefore I am"--he conceived the universe to be mechanistic.

____

36. Wrote "Civil Disobedience"--once spent a night in jail for refusing to pay his taxes.

____

KEY



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S T H G I R F O L L I B A N T I N J M
H E H C E D G R G R E B L H O K P O Q
R A X N H B H Q U O H A W T H O R N E
E C R I C E I H L A P E B H K A E E I
A U W P S E T T M P D C R E L S C L S
L P Y O Z T L M V X R U F O A T F B X
I F R H T H E E R I T A S C P Y D I Z
S U O O E O R N C V G G C R E A E C D
M L G F I V E W T Y O O O A X C M U E
I L E U N E R Y D I F P Z C B I T E S
H O L D E N P Z E W A S P Y V N T C C
W F L B L J W O L G O L A W A R H X A
N R A O S S T R A U S S I R A E D Z R
P O L A W A L N O M M O C S V U R E T
E S L Y L L D A T H E I S M M G E M E
T E Y P S A E B A H R E N G A W A M S
M S I N A T I R U D O U E C A M U S C
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MAN AND THE FUTURE

This is perhaps the most important unit in the Humanities II curriculum. The necessity of youth's being prepared for the future cannot be stressed too much. Mankind is facing threats and advancements never before possible, but instead of despairing as so many do, young people must realize that there will only be a future if they control it. They cannot afford to be near-sighted or tunnel-visioned only thinking of the present and of their own little piece of the world. Society and values are also changing rapidly, and as Toffler wrote in Future Shock, there are ways to cope with these rapid changes. This unit hopefully prepares the students to face the future and shows them that they have the opportunity to create a future they can live with. Both of Toffler's books, Future Shock and The Third Wave, are used as resource material for this unit along with other futuristic literature. Students design their own future society in groups as the nine-weeks project. They are introduced to methods of forecasting the future and learn to use some of them.

OBJECTIVES: The student will

Explain the need to study the future.

Realize that he can help create the future rather than simply enduring it.

Use a combination of futuristic techniques to predict the future.

See the possibility of several alternative futures

Design a future society as part of a group.

Read and discuss science fiction as one method of predicting the future (genius forecasting).

Explore ways in which science and technology has affected our music and art.

Use a combination of science and imagination to create a visual art project.

MAN AND THE FUTURE

ACTIVITIES:

1. Introductory

Before beginning the unit, the teacher makes a bulletin board display with artists' conceptions of what the future will look like and with newspaper and magazine clippings of present and future technoligical advancements. Instead of introducing the objectives of the unit first, the teacher assigns the following composition: "Write your future autobiography until the year 2050. You must include information relating to your future education, your family, your social group, your career or occupation, the kinds of entertainment or recreation in which you will participate, your religion and form of worship, the kind of schools your children will attend, the kind of house you will live in, your food, your appliances and household furnishings, modes of transportation, changes in medicine, government, environment, and climate. Be as thorough and as creative as you can."

The purpose of this assignment is to start the students' thinking about the future and to pretest the students' knowledge of what the future might be. Later on in the unit, the students are asked to rewrite this autobiography, changing it to fit their new knowledge of the future.

After the compositions have been written, the teacher introduces the objectives of the unit. The class brainstorms some recent advances in science and technology, then tries to extend these advances into predictions for the future. For instance, what could new advances in genetic engineering lead to in the future?

Students are introduced to the nine-weeks project--designing a future society--and choose groups for this project. A bibliography of resource materials is distributed. Students are given several days in class to research what the experts think about the future and to plan the design of the future society.

2. Developing

a. Art and Man Magazine - The Future: Students read this magazine and answer questions on it individually. When the questions are finished, the class discusses the answers. The magazine explores visions of the future from the Middle Ages to the Renaissance to the 20th century. It discusses film, architecture, literature and painting of a futuristic manner.

b. Lecture: Forecasting the Future. The teacher lectures on predictions from the past, methods of forecasting the future, and predictions made by futurists of things to come. This lecture gives the students their first background knowledge of what the future may be like according to the experts.

c. Slide show: Toward the Year 2000. This two part slide series begins with prophecies made at the turn of the century, talks about the problems that technology has brought us, and gives ways that human nature could be improved so that a better future is insured. Part II explains some of the philosophies of writers such as Toffler and Toynbee toward the future, especially in government. Students discuss questions pertaining to the slide show in small groups after evaluating the program.

d. Future Shock. Students check out copies of Toffler's books, Future Shock and The Third Wave. Each student is assigned a section of Future Shock to read and is given questions to answer on this section. Both The Third Wave and Future Shock are to be used as resource material in designing the future societies. Students are given class time to prepare their answers . They then present the answers to the class and discussion of Toffler's major ideas follows. In this way, all the students are exposed to the ideas in the book without reading it all.

e. Slide show: Designing Tomorrow Today. The four methods of forecasting the future--trend forecasting, the Delphi method, genius forecasting, and the use of scenarios--are explained in this slide show. Examples are given of each method. In addition, certain ethical issues are raised as to how far science and technology should be allowed to go. Whole class discussions of these issues follow the viewing and evaluation of the slide show.

Students are given several "What if" situations and asked to project step by step, what would happen logically. This is the technique of scenarios. Some of the "what if" situations are:

1. What would happen if weather could be controlled and manipulated by one nation?
2. What would happen if Americans found a way to grow food on the ocean floor?
3. What would happen if man was able to clone himself at will?
4. What would happen if animal intelligence could be increased by genetics?
5. What if we had professional parents to raise all our children?
6. What would happen if fertilized human eggs could be used to colonize planets?

(The concepts used for these scenarios came from Future Shock). The results of the completed scenarios are shared with the whole class.

f. Science Fiction study: As one method of forecasting the future, science fiction novels are read and discussed in groups by the students. Students choose from a list of required reading and may also read from a list of suggested reading. Students discuss questions on science fiction when the reading is finished and share their answers with the whole class.

g. The future of music and art: Students listen to the newest forms of music available: electronic music and computer music. A guest musician is asked to visit the class and play examples of new music and project his ideas of where music is going in the future. A guest artist may also visit.

If computers are available, students can be taught how to program simple pieces of computer music, and graphic designs. If no computer is available, printouts of computer graphics may be given to the students, and they can individualize these with color. An alternative project is for the students to design their own optical illusions and paint them using the instructions found in the book Triad Optical Illusions by Harry Turner.

h. Designing Future Societies: At some point in the unit, students may use the Future Planning Game, Planning Tomorrow's Society, to help give them ideas for their own future societies. This game examines three possible societies for the future and deals with national priorities.

At the end of the unit, the groups must present their future societies to the class. This can be done in the form of a dramatization, panel discussion, TV interview, or any other method of presentation. Each member of the group acts as an expert in some field, such as transportation, thus simulating the Delphi method of forecasting the future.

3. Culminating

Each student rewrites his future autobiography as part of the evaluation procedure. By this time, the student should be more sophisticated in his knowledge of possible futures and will be able to write a more logical, mature biography. The teacher should instruct the students to write the autobiography in the past tense,since it makes for better reading. The autobiographies are evaluated on the basis of creativity, knowledge of the possibilities, thoroughness, improvement, sentence structure, usage, and mechanics.

Final essay question: "In Toffler's new book, The Third Wave, he asserts that despite the great perils facing civilization now and in the future, more and more fascinating new potentials are opening up that will eventually lead to a saner, more decent, and more democratic world than we have ever known. Agree or disagree with his thesis, giving examples from several areas of your future studies this nine weeks."

Students evaluate the unit orally by reviewing the objectives. They also fill out an overall evaluation form for the second semester of Humanities II.

MATERIALS:

Guest speakers
Duplicated handouts

Slide shows: Toward the Year 2000
Designing Tomorrow Today
Center for the Humanities, Inc.
Communications Park, Box 1000

Recordings: Selections from Music of Today, Time Life Publications
Sounds of New Music, Folkways Records

Magazine: The Future, Art and Man Magazines, Scholastic Inc.

Family Planning Game: Planning Tomorrow's Society, Greenhaven Press, Inc.

Novels and suggested reading: See bibliography

Texts and references:

Cornish, Edward, ed. 1999: The World of Tomorrow. Washington, D.C.: World Future Society, 1978.

Drucker, Peter. The Age of Discontinuity. New York: Harper and Row, 1969.

Kauffman, Draper L. Jr. Futurism. Washington, D.C. National Education Association, 1980.

NASSP Curriculum Report. On Studying Futures. April 1978.

Turner, Harry. Triad Optical Illustions. New York: Dover Publications, 1978.

Toffler, Alvin. Future Shock. New York: Bantam Books, 1970.

Toffler, Alvin. The Third Wave. New York: Bantam Books, 1980.

Wallechensky, Wallace and Wallace. The Book of Predictions.

Various Futurist magazines and Omni magazines.

Current newspaper articles.

Materials from the Pepsi-Cola School Assemblies.

DESIGNING A FUTURE SOCIETY

Nine Weeks Project - Humanities II

You are to design a future society based on what you know about the present and by researching what experts say will happen in the future. You may also include your own projections of what the future will be like. Your descriptions of your future society must be presented to the whole class the week of May 7th. The form of presentation may be dramatization, role playing, panel discussion, informal discussion, interview, or TV or radio program. In addition, a written report with a bibliography must be turned in by each participant on May 7th. This report will not be returned.

Procedures: Choose a chairperson and recorder for each group. The recorder takes minutes, and gives a copy to the teacher following each class discussion.

1. Decide what major type of society you will have: capitalistic, socialistic, a welfare state, or other. Will it be basically egalitarian, or meritocratic?

2. Decide the goals of your society.

3. Look at the following topics and decide the priorities of your group based on selected goals. Choose topics for research and assign them to each member of the group. All of the topics do not have to be covered.

4. Members should report back to the group at the end of two weeks to report progress. Then method of presentation is to be worked out during a class meeting. You will only receive a total of four class days to work on this project.

TOPICS FOR RESEARCH

Education
Defense
Medicine
Conservation and Energy sources
Food and Housing
Transportation
REcreation and entertainment
Art, Music, and Literature
Space Exploration
Science and Technology
Crime and Punishment
Population Control
Clothing
Environment and Climate
Family or social groupings
Religion
Industry and business
Communication
Religion
Government and politics
War and Peace

BIBLIOGRAPHY: THE FUTURE

Best, Fred. ed. THE FUTURE OF WORK

Bowman, Jim et al. THE FAR SIDE OF THE FUTURE: SOCIAL PROBLEMS AND ED.RECONSTRUCTION

Cetron,Marvin and O'Toole, Thomas. ENCOUNTERS WITH THE FUTURE: A FORECAST OF LIFE INTO THE 21st CENTURY.

Cornish, E. THE STUDY OF THE FUTURE.

Cornish, E. 1999: THE WORLD OF TOMORROW.

Deken,Joseph. THE ELECTRONIC COTTAGE.

Drucker, Peter F. THE AGE OF DISCONTINUITY

Evans, M. THE FUTURE OF CONSERVATION

Elwood, Roger. FUTURE CITY

Ferkiss, Victor C. THE FUTURE OF TECHNOLOGICAL CIVILIZATION

Ferkiss, Victor C. FUTUROLOGY: PROMISES, PERFORMANCES, PROSPECTS

Ferkiss, Victor C. TECHNOLOGICAL MAN.

Futterman, Robert A. THE FUTURE OF OUR CITIES.

Gordon, Theodore J. THE FUTURE.

Hardin, Garrett. EXPLORING NEW ETHICS FOR SURVIVAL.

Harman, Willis. AN INCOMPLETE GUIDE TO THE FUTURE.

Heathers, Glean et al. EDUCATORS' GUIDE FOR THE FUTURE.

Helmer, Olaf. ORIENTING EDUCATION TOWARD THE FUTURE.

Jaspers, Karl. THE FUTURE OF MANKIND

Kahn, Herman. THE YEAR 2000.

Laszlo, Ervin. THE SYSTEMS VIEW OF THE WORLD.

Lindsay. THE LATE GREAT PLANET EARTH

Lewinsohn, Richard. SCIENCE, PROPHECY AND PREDICTION

McHale, John. THE FUTURE OF THE FUTURE

Neisbitt, MEGATRENDS.

New York Academy of Medicine. THE FUTURE IN MEDICINE

Osborn, Arthur Walter. THE FUTURE IS NOW.

Parkman, Ralph. THE CYBERNETIC SOCIETY.

Wallenchensky, Wallace and Wallace. THE BOOK OF PREDICTIONS.

Questions on THE FUTURE
Art and Man Magazine

1. How did Medieval Man envision the future?

2. How did this vision change in the Renaissance?

3. How would Leonardo da Vinci's ideal city work in modern times? Why do you think it has never been tried? Do you think it ever will?

4. Which conception of outer space is more like your own--that of Melies on page 7, or of Matta's on the back cover? How does Matta's compare to the movies you've seen on space travel?

5. How do you interpret de Chirico's painting, "The Disquieting Muses," on page 8? Who are the Muses? Do you think the situation that prompted this painting is still prevalent today? Explain.

6. What are the advantages and disadvantages in Soleri's futuristic city on pp. 10-11?

7. How did Huxley in BRAVE NEW WORLD feel about Communism? Mass production? Crowded cities? Are any of the conditions in Huxley's anti-Utopia close to fulfillment today? Explain.

FUTURE SHOCK

PART ONE: THE DEATH OF PERMANENCE

1. What is Toffler's purpose in writing this book?

2. Explain the meaning of the term "future shock." How does it compare with "cultural shock"?

3. What is significant about the 800th lifetime? Why is this lifetime so different from all the others?

4. The new social forces according to Toffler are acceleration and transcience. Explain what each means and how they are related to each other. Give some examples of each concept from the book.

5. How has technological innovation been accelerated? Use the computer as an example.

6. How does acceleration affect human psychology? What is the solution?

7. Explain the three stages of economic development.

8. People of the future live faster than those of the present. How does the pace of life affect youth, the aged--what causes the difference between certain groups? Is a fast-paced life necessarily evil?

9. Categorize the following into slow or fast depending on the group or situation:

Main Street
East
Europeans
old
scientists
West
hippies
young
engineers
agriculture
Americans
industrial
Madison Ave.

SLOW	FAST

PART TWO: TRANSCIENCE

1. How has the force of transcience changed man's relationship with things: clothing, appliances, buildings, schools, playgrounds? Why has this change occurred?

2. What is meant by the term "modularism."--give several examples. Be sure to explain what is meant by "modular man."

3. How is the rental revolution contributing to this change?

4. Name the three kinds of obsolescence Toffler talks about. Give examples from your own experience. Name some fads that have come and gone in your lifetime.

5. How has the force of transcience changed man's relationship with places? Why are we considered to be a highly mobile society? How does this mobility cause psychological problems?

6. How has the force of transcience changed men's relationship with other people? Explain long, medium, short duration relations. What is meant by "serial career," "rate of turnover"?

7. Explain the difference between bureaucracy and adhocracy. Do you see any parallels in the situations around you? the school system? the business community?

8. What are some of the ways in which acceleration has changed music, art, theater, dance, literature, language? Is impermanence in art desirable? If not, how can we change the process?

9. Explain what is meant by coded and uncoded messages. Categorize the following:

newspaper articles	advertisements	TV plays
small talk at a party	a toothache	landscape scenery

10. What is meant by "kinetic" art?

PART THREE: NOVELTY

1. How does novelty contribute toward future shock?

2. Some of the novelties Toffler mentions include: ocean mining and farming; building of artificial cities; weather prediction and climate control; training of domestic animals; biological technology; cloning and genetical controls; transplanting of organs; androids, cyborgs, and humanoids.

   Explain what is meant by each of these terms and which ones do you think imply moral and ethical problems. Why?

3. Can you think of any science fiction novels that deal with these same subjects Toffler mentions? Explain your answer, and tell how "scientific" you consider science fiction to be.

4. One of the possibilities mentioned by Toffler is a direct hook-up between a human brain and a computer. What other experiments with the human brain can be suggested? What are the moral and ethical implications of these?

5. In Chapter 10, Toffler writes of Experiential Industries. What does he mean? How do the TV shows such as "Fantasy Island" and "Love Boat" and movies such as "West World" illustrate his point? Give some other examples from your experiences. or from the book.

6. What does Toffler see as changes in the family situation? Name and explain other types of social grouping other than the nuclear family that are possibilities in the future. Does he see the break-up of the family unit as necessarily bad? Explain your answer. What is your opinion of these changes?

PART FOUR: DIVERSITY

1. Toffler says that advanced technology leads to diversity, not standardization. What does this mean? Give examples from the areas of the automobile industry, education, and communication.

2. If one wears old jeans, sandals, beads, a beard, and doesn't wash very much--he or she may be a member of a sub-cult. Are there any sub-cults in Pine Bluff or PBHS? Explain. Why is it difficult to change from the life-style of one sub-cult to that of another?

3. How does Toffler explain the "generation gap"? What are some of the sub-cults associated with marriage and family units?

4. List the popular heroes of today's culture. How do these heroes influence your choice of a particular life-style? Does the number of life styles available indicate the freedom of our society, or its conformity? Why does greater individuality also mean greater alienation and lack of communication?

PART FIVE: THE LIMITS OF ADAPTABILITY

1. What sort of life-changes are the most devestating physically to humans?

2. What is meant by the Orientation Response and the Adaptive Reaction? What physical damages can be done if the Orientation Response and the Adaptive Reaction are stimulated too much?

3. What are three stages in behavior breakdown? Give examples of how this works in humans from Chapter 16.

4. How is sensory deprivation and bombardment both used in brainwashing?

5. How does information overload affect "future shock"? Give examples.

6. The third kind of overstimulation is called "decision stress." Explain what is meant by this and "programmed and non-programmed" decisions. Which one is more damaging psychologically if met with too often? Why do we form habits?

7. Name the four common responses to "future shock" and explain each, giving examples from the book.

PART SIX: STRATEGIES FOR SURVIVAL

1. Explain Toffler's concept of the Council of the Future--what are its functions? Who should be included in membership?

2. What are Toffler's steps in coping with the future? Which ones are individual and which ones are group? How does Toffler think rituals help one to cope?

3. Read the second paragraph on page 423. Does this explain the problems you have in predicting the future? How will this entire unit (Man and the Future) help you approach the future in years to come? What areas of study will help the mos the slide shows, reading Future Shock, the sharing in discussions, reading science-fiction novels, or writing your own future society? Why?

4. What would Toffler think of Humanities as a course for the future? Would it be included in his curriculum? Why or why not? Write your own curriculum for t school of the future. What courses would you include?

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5. Discuss Toffler's Strategies for the Future.

6. How does Toffler see Utopianism as a tool for the future? How does what he describe as "collaborative Utopianism" fit what you are doing with your future societies?

7. What does Toffler mean by "anticipatory democracy"? How will it help in our strategies for the future?

QUESTIONS ON SCIENCE FICTION

Answer the following questions in your discussion group. Each student must write the answers on this sheet of paper. The next class day, each group will give answers to the whole class. This sheet will be turned in at the conclusion of that day's discussion.

1. Is the society in your novel a Utopia or an anti-Utopia? Give reasons for your answer.

2. Give a geographical, physical, and temporal description of your society.

3. What are the most important values in the society? How are these values enforced?

4. Are there different classes of people in the novel? What is the specific function of each? How is each class of people identified and trained?

5. Name three important differences between the society of the novel and the one in which you live. Choose from the following aspects, but be specific in giving examples and explanations: government, crime and punishment, economics, morals, religion, communication, education, transportation, industry and business, family life and childrearing, medicine.

6. Does the author show a positive or a negative view of the future? Explain your answer.

SCIENCE FICTION NOVELS

GROUP READING:

Walden II, Skinner
Brave New World, Huxley
2001 Space Odyssey, Clark
Fahrenheit 451, Bradbury
Anthem, Ayn Rand
Stranger in a Strange Land, Heinlein
Out of the Silent Planet, Lewis
1984, Orwell

RECOMMENDED READING:

Utopia, More
Perelandra, Lewis
That Hideous Strength, Lewis
The Lord of the Rings, Tolkein (trilogy)
Dune, Herbert (the trilogy)
Messiah, Vidal
Visit to a Small Planet, Vidal (play)
R.U.R., Kapek (play)
Back to Methuselah, Shaw (play)
A Journey to the Center of the Earth, Verne
The War of the Worlds, Wells
The Time Machine, Wells
I, Robot, Asinov
The Gods Themselves, Asimov
The Foundation, Asimov (trilogy)
Rendezvous with Rama, Clarke
2010: Odyssey II, Clarke
Imperial Earth, Clarke
The Invisible Man, Wells
Planet of the Apes, Boulle
A Clockwork Orange, Burgess
Flatlands, Abbott
Slaughterhouse Five, Vonnegut
Cat's Cradle, Vonnegut
The Martian Chronicles, Bradbury
Childhood's End, Clarke
The Stand, King
The Dead Zone, King
Erewhon, Butler
Looking Backward, Bellamy
The Terminal Man, Crichton
The Andromeda Strain, Crichton

COURSE EVALUATION SECOND SEMESTER

HUMANITIES II

Please answer the following questions truthfully. Do not put your name on this form. If you have other comments, please write them on the back of this form.

Below is a set of statements about the units taught this semester in Humanities II. Rate your opinion of each statement by circling one of the numbers in front of each statement. The scale is as follows: 1 is poor, 2 is fair, 3 is average, 4 is good, and 5 is excellent.

1 2 3 4 5 The Man and Society unit met all the objectives given at the beginning.

1 2 3 4 5 The Man and Society unit was well-organized.

1 2 3 4 5 The Man and Society unit will help me cope with society in future years.

1 2 3 4 5 The Man and Society unit was enjoyable.

1 2 3 4 5 The Man and Future unit met all the objectives given at the beginning.

1 2 3 4 5 The Man and Future unit is important enough to be taught again.

1 2 3 4 5 The Man and Future unit was enjoyable.

1 2 3 4 5 Everyone should be prepared for facing the future.

1 2 3 4 5 We can control our future if we work together.

Number the following statements from 1 to10in order of which was the most beneficial to you in both units. (1 is the best, and10 is the worst).

______ Reading The Crucible and learning about witch-hunts in general.

______ Discussing reasons for decisions and determining levels of moral reasoning.

______ Guest speaker on the strengths and weaknesses of the justice system.

______ Discussing crime and violence in small groups.

______ Slide show and discussion on Law and Justice.

______ Learning about Protest and Propaganda, Satire and Social Comment

______ Determining what makes a hero and the class discussions on heroes.

______ Planning and writing the future societies in groups.

______ Reading Future Shock

______ Writing and rewriting your future autobiography